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ABSTRACT

This teacher's guide and student workbook are part of a series of content-centered supplementary curriculum packages of alternative methods and activities designed to help secondary students who have disabilities and those with diverse learning needs succeed in regular education content courses. The content of Parallel Alternative Strategies for Students (PASS) materials differs from standard textbooks and workbooks in several ways. Simplified text, smaller units of study, reduced vocabulary level, increased frequency of drill and practice exercises, less cluttered format, and presentation of skills in small, sequential steps. The material is designed to supplement state-adapted textbooks and other instructional materials. Both texts are based on the Florida Curriculum Frameworks and correlates to the Sunshine State Standards. They are divided into six units of study which correspond to the Language Arts Strands of the state standards. The content focuses on concepts, instructional text, and activities and culminates with an application for students to demonstrate learning. Each unit in the teacher's guide includes an overview, suggestions for enrichment, unit assessment, and answer keys. Five appendices in the guide include some instructional strategies, teaching suggestions, accommodations/modifications for students, a vocabulary word list, and information on correlation to state standards. The student workbook contains vocabulary, an explanation of the content, and practice exercises designed to evaluate comprehension. (Contains 36 references.) (DB)

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ED 462 790

English II

Teacher's Guide [and Student Workbook] Revised

Parallel Alternative Strategies for Students (PASS)

Sue Fresen, Ed.

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Course No. 1001340

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Teacher's Guide

Bureau of Instructional Support and Community Services
Division of Public Schools and Community Education
Florida Department of Education
1998

Parallel
Alternative
Strategies for
Students

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2A

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Parallel Alternative Strategies for Students

PASS Book Evaluation Form

PASS Volume Title: ______________________ Date: ______________

Your Name: ______________________ Your Position: ______________

School: ______________________

School Address: ______________________

____

Directions: *We are asking for your assistance in clarifying the benefits of using the PASS* ***book as a supplementary text.*** *After using the PASS book with your students,* ***please respond to all the statements in the space provided; use additional sheets*** *if needed. Check the appropriate response using the scale below. Then, remove this page,* ***fold so the address is facing out,*** *attach postage, and mail.* ***Thank*** *you for your assistance in this evaluation.*

Content

	Strongly Agree	Agree	Neutral	Disagree	Strongly Disagree
1. The content provides appropriate modifications, accommodations, and/or alternate learning strategies for students with special needs.	☐	☐	☐	☐	☐
2. The content is at an appropriate readability level.	☐	☐	☐	☐	☐
3. The content is up-to-date.	☐	☐	☐	☐	☐
4. The content is accurate.	☐	☐	☐	☐	☐
5. The content avoids ethnic and gender bias.	☐	☐	☐	☐	☐

Presentation

6. The writing style enhances learning.	☐	☐	☐	☐	☐
7. The text format and graphic design enhance learning.	☐	☐	☐	☐	☐
8. The practice/application activities are worded to encourage expected response.	☐	☐	☐	☐	☐
9. Key words are defined.	☐	☐	☐	☐	☐
10. Information is clearly displayed on charts/graphs.	☐	☐	☐	☐	☐

Student Benefits

11. The content increases comprehension of course content.	☐	☐	☐	☐	☐
12. The content improves daily grades and/or tests scores.	☐	☐	☐	☐	☐
13. The content increases mastery of the standards in the course.	☐	☐	☐	☐	☐

Usage

The simplified texts of *PASS* are designed to be used as an additional resource to the state-adopted text(s). Please check the ways you have used the *PASS* books. Feel free to add to the list:

☐ additional resource for the basic text
☐ pre-teaching tool (advance organizer)
☐ post-teaching tool (review)
☐ alternative homework assignment
☐ alternative to a book report
☐ extra credit
☐ make-up work
☐ outside assignment
☐ individual contract
☐ self-help modules
☐ independent activity for drill and practice
☐ general resource material for small or large groups
☐ assessment of student learning
☐ other uses: ______________________

Overall

Strengths:

Limitations:

Other comments:

***Directions:** Check each box that is applicable.*

I have daily access at school to: ☐ A computer ☐ A printer ☐ The Internet ☐ A CD-ROM drive
All of my students have daily access at school to: ☐ A computer ☐ A printer ☐ The Internet ☐ A CD-ROM drive
I would find it useful to have PASS on: ☐ The Internet ☐ CD-ROM ☐ Mac ☐ PC/IBM

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Fold Here

Place Stamp
Here
Post Office
Will Not
Deliver
Without
Postage

Arlene Duncan, Program Director
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Turlington Building, Room 622
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Please Tape here—Do Not Staple

English II
Teacher's Guide

Course No. 1001340

Bureau of Instructional Support and Community Services
Division of Public Schools and Community Education
Florida Department of Education

1998

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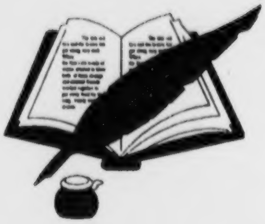

English II
Teacher's Guide
Course No. 1001340

adapted from
English Skills II
Revised Edition

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IDEA, Part B, Special Project

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Exceptional Student Education

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Acknowledgments

The *Parallel Alternative Strategies for Students* (*PASS*) volume *English II Teacher's Guide* was adapted from the *PASS* volume *English Skills II Teacher's Guide*, which was produced in 1993. A change in the direction for state level curriculum frameworks and the adoption of the Sunshine State Standards that support Florida's System of School Improvement and Accountability necessitated the revision. The format, text, and graphics of *English II Teacher's Guide* were designed and produced by the Curriculum Improvement Project staff.

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Foreword

Parallel Alternative Strategies for Students (PASS) books are content-centered packages of alternative methods and activities designed to assist secondary teachers to meet the needs of students of various achievement levels in the basic education content courses. Each *PASS* offers teachers supplementary activities and strategies to assist students with disabilities and diverse learning needs.

The alternative methods and activities found in the *PASS* materials have been adapted to meet the needs of students with diverse learning needs or other exceptionalities and are included in content classes. The *PASS* materials provide basic education teachers and exceptional education teachers with a modified approach for presenting the course content.

The content in *PASS* differs from standard textbooks and workbooks in several ways: simplified text; smaller units of study; reduced vocabulary level; increased frequency of drill and practice; concise directions; less cluttered format; and presentation of skills in small, sequential steps.

As material to augment the curriculum for students with disabilities and diverse learning needs, *PASS* may be used in a variety of ways. For example, some infusion strategies for incorporating this text into the existing program are as follows:

- additional resource to the basic text
- pre-teaching tool (advance organizer)
- post-teaching tool (review)
- alternative homework assignment
- alternate to a book report
- extra credit
- make-up work
- outside assignment
- individual contract
- self-help modules
- independent activity for drill and practice
- general resource material for small or large groups
- assessment of student learning

The initial work on *PASS* materials was done in Florida through Project IMPRESS, an Education of the Handicapped Act (EHA), Part B, project funded to Leon County Schools from 1981–1984. Four sets of modified content materials called *Parallel Alternate Curriculum* (*PAC*) were disseminated as parts two through five of *A Resource Manual for the Development and Evaluation of Special Programs for Exceptional Students, Volume V-F: An Interactive Model Program for Exceptional*

Secondary Students. Project IMPRESS patterned the *PACs* after the curriculum materials developed at the Child Service Demonstration Center at Arizona State University in cooperation with Mesa, Arizona, Public Schools.

A series of 19 *PASS* volumes was developed by teams of regular and special educators from Florida school districts who volunteered to participate in the EHA, Part B, Special Project, Improvement of Secondary Curriculum for Exceptional Students. This project was funded by the Florida Department of Education, Bureau of Education for Exceptional Students, to Leon County Schools during the 1984 through 1988 school years. Basic education subject area teachers and exceptional education teachers worked cooperatively to write, pilot, review, and validate the curriculum packages developed for the selected courses.

Continuation efforts have been maintained through the Curriculum Improvement Project. Beginning in 1989 the Curriculum Improvement Project contracted with Evaluation Systems Design, Inc. to design a revision process for the 19 *PASS* volumes. First, a statewide survey was disseminated to teachers and administrators in the 67 school districts to assess the use of and satisfaction with the *PASS* volumes. Teams of experts in instructional design and teachers in the content area and in exceptional education then carefully reviewed and revised each *PASS* volume according to the instructional design principles recommended in the recent research literature.

Neither the content nor the activities are intended to be a comprehensive presentation of any course. These *PASS* materials, designed to supplement textbooks and other instructional materials, are not intended to be used alone. Instead, they should serve as a stimulus for the teacher to design alternative strategies for teaching the Sunshine State Standards to the mastery level to the diverse population in a high school class.

The *PASS* provides some of the print modifications necessary for students with diverse learning needs to have successful classroom experiences. To increase student learning, these materials must be supplemented with additional resources that offer visual and auditory stimuli, including computer software, videotapes, audiotapes, and laser videodiscs.

User's Guide

The *English II PASS* and accompanying teacher's guide are designed as supplementary resources for teachers who are teaching English to secondary students of various achievement levels and diverse learning needs. The contents of the *English II PASS* book is based on the *Florida Curriculum Frameworks* and correlate to the Sunshine State Standards.

The Sunshine State Standards are made up of *strands, standards,* and *benchmarks.* A *strand* is the most general type of information and is a label for a category of knowledge. The five language arts strands are 1) Reading; 2) Writing; 3) Listening, Viewing, Speaking; 4) Language; and 5) Literature. A *standard* is a description of general expectations regarding knowledge and skill development. A *benchmark* is the most specific level of information and is a statement of expectations about student knowledge and skills. Correlation information for *English II*, course number 1001340, is given for each unit in a chart in the *Teacher's Guide* following the overview and in a correlation matrix in Appendix C.

The *English II PASS* is divided into six units of study which correspond to the Language Arts Strands. The content focuses on concepts, instructional text, and activities that promote learner expectations as identified in the course description. Each unit culminates with an application for students to demonstrate learning. These demonstrations of student learning provide the means for teachers to assess student performance.

The *Teacher's Guide* includes the following components.

- **Suggestions for Enrichment** and **Unit Assessments:** Teachers are encouraged to provide additional practice or alter suggested practices and applications. Teachers are encouraged to interest and motivate students by relating concepts to real-world experiences and prior knowledge. It is also suggested that expectations for student performance be shared with the students before instruction begins.

- **Keys:** An answer key is provided at the end of each unit for each practice and application in the student book and for the unit assessments in the *Teacher's Guide.*

- **Appendices: Appendix A** contains instructional strategies which may be used to aid in meeting the needs of students with diverse learning needs. **Appendix B** lists teaching suggestions to help in achieving mastery of the Sunshine State Standards and Benchmarks. **Appendix C** contains suggested accommodations and/or modifications of specific strategies for inclusion of students with disabilities and diverse learning needs. The strategies may be tailored to meet the individual needs of students. **Appendix D** is a suggested list of the 500 most frequently occurring words on the *Scholastic Aptitude Test* (*SAT*). **Appendix E** contains a unit correlation chart of the Sunshine State Standards and Benchmarks for *English II* and may be used in a planbook to record the dates as the benchmarks are addressed. **Appendix F** is a list of reference materials and software used to produce *English II.*

English II is designed to correlate classroom practices with the Florida Curriculum Frameworks. No one text can adequately meet all the needs of all students—this *PASS* is no exception. It is recommended that teachers use *PASS* with other instructional strategies to aid comprehension and provide reinforcement.

Unit 1: Integrating Technology—Using the Internet

Overview

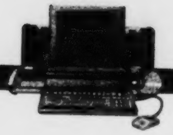
At one time it was the telephone. Then it was the television. When these technological gadgets first hit the market, most people thought they would never become household items. They were just passing fancies. Nothing could have been further from the truth. The telephone and television have become so common that indeed we are surprised when we don't find both of them in someone's home.

So it was with the computer during its infancy in the 1960s. Few people had the foresight to imagine that computers would become a common and necessary part of our everyday lives. Try to imagine all computers being gone, starting with personal computers to the incredibly powerful computers that run our country's telephone systems. Imagine how our lives would change in a flash!

Computers and online technology have given us access to a wealth of materials, including articles, texts, and other documents. In the past, your research for a school project would have been limited to the contents of your local libraries. You could have gotten documents from distant libraries, but the process would have taken weeks, at least. Today you can get many research articles and books in the time it takes to get on the Internet, locate the document, download, or view it. Often, the process can be done in a matter of minutes. In this unit you will learn how to find documents you want on the Internet.

Computers and online technology have also helped us create a new mail system. In a matter of seconds you can send a message on the Internet to any other computer system that is online. You can be anywhere and read the mail, even on vacation or at the beach. Sending a letter from Florida to California over the Internet takes seconds, just a few strokes of the keys and a few clicks of a mouse, as you will learn in this unit.

Like all technology, computers and online technology can be used for good and productive purposes or can be used to waste time. The knowledge you gain in this unit will help you operate on the information highway. What you do once you're on the Internet is up to you. Use it wisely and responsibly.



The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use reading strategies effectively to construct meaning from a range of technical, informative, and literacy texts.**

LA.A.1.4.3 Refine vocabulary for interpersonal, academic, and workplace situation, including figurative, idomatic, and technical meaning.

LA.A.2.4.4 Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.

LA.A.2.4.6 Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services.

LA.A.2.4.7 Analyze the validity and reliability of primary source information and use the information appropriately.

LA.A.2.4.8 Synthesize information from multiple sources to draw conclusions.

- **Use process writing strategies effectively to meet the needs of a variety of audiences, writers, and types of information being communicated.**

LA.B.1.4.1 Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.

LA.B.1.4.2 Draft and revise writing that

- is focused, purposeful, and reflects insight into the writing situation;
- has an organizational pattern that provides for a logical progression of ideas;
- has effective use of transitional devices that contribute to a sense of completeness;
- has support that is substantial, specific, relevant, and concrete;
- demonstrates a commitment to and involvement with the subject;
- uses creative writing strategies as appropriate to the purpose of the paper;
- demonstrates a mature command of language with precision of expression;
- has varied sentence structure; and
- has few, if any, convention errors in mechanics, usage, punctuation, and spelling.

LA.B.1.4.3 Produce final documents that have been edited for

- correct spelling;
- correct punctuation, including commas, colons, and common use of semicolons;
- correct capitalization;
- correct sentence formation;
- correct instances of possessives, subject/verb agreement, instances of noun/pronoun agreement, and the intentional use of fragments for effect; and
- correct formatting that appeals to readers, including appropriate use of a variety of graphics, tables, charts, and illustrations in both standard and innovative forms.

LA.B.2.4.2 Organize information using appropriate systems.

LA.B.2.4.3 Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

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Curriculum Framework: Standards and Benchmarks

- **Demonstrate understanding and use of appropriate language for effective visual, oral, and written communication**

LA.D.1.4.2	Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.
LA.D.2.4.1	Understand specific ways in which language has shaped the reactions, perceptions, and beliefs of the local, national, and global communities.
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.

- **Select and use a variety of electronic media to create, revise, retrieve, and verify information.**

LA.B.2.4.1	Write text, notes, outlines, comments, and observations that demonstrate comprehension and synthesis of content, processes, and experiences from a variety of media.
LA.B.2.4.2	Organize information using appropriate systems.
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.
LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.
LA.D.2.4.4	Effectively integrate multimedia and technology into presentations.

- **Demonstrate understanding of the impact of mass media and the regulations that govern its use.**

LA.D.2.4.5	Critically analyze specific elements of mass media with regard to the extent to which they enhance or manipulate information.
LA.D.2.4.6	Understand that laws control the delivery and use of media to protect the rights of authors and the rights of media owners.

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Suggestions for Enrichment

1. Have students find a real-time "chat" or live interview with a current author.
2. Have students find a site that allows them to ask questions of an expert in a specific field or respond to a survey or question.
3. Have students use the Internet to gather background information about an author whose literary works are being discussed in class.
4. Have students use the Internet to gather data to be used in an essay, commercial, advertisement, political speech, and/or presentation.
5. Encourage students to use e-mail as a way to improve their writing skills. Have students write to a mentor or maintain a daily journal.
6. Set up e-mail pen pals for students with high school students in another country.
7. Create a web site and publish students' poems, short stories, etc.
8. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Get on the Internet using a browser and **research** *a topic of your choice or one assigned by your teacher. Write a short paragraph below about your topic. Use MLA style to cite the* **electronic references**.

Keys

Practice (p. 14)

Correct answers will be determined by the teacher.

Practice (p. 17)

Correct answers will be determined by the teacher.

Practice (p. 21)

Correct answers will be determined by the teacher.

Practice (p. 22)

Correct answers will be determined by the teacher.

Application (p. 23)

Correct answers will be determined by the teacher.

Unit Assessment (p. 5TG)

Correct answers will be determined by the teacher.

Unit 2: Reading—Understanding What You Read

Overview

At this point in your academic career, you have most likely discovered that reading is important for all of your classes. The better you read, the better you will do not only in English, but in math, science, history, and the rest of your courses, as well as everyday situations. You also have probably discovered that the better you read or understand something, the greater your interest will be in the assignment. And the greater your interest in a reading assignment, the greater the chance that you will do well in the course.

To help you read any text with confidence and interest, this unit will help you improve your reading skills. You will learn, for example, how to preview a text and gain an overview of it before beginning to read it word-for-word. You will learn how to form questions from your preview, and then to read the text in search of answers. Reading methods such as this one will help you use your reading time efficiently and gain a lasting understanding of a text.

Good readers, however, not only understand what they read, they also have learned to read critically. When you read critically, you apply reason to what you read; you judge what is valid and what is not. Too often we think that published information is true simply because it is in a book, newspaper, magazine, or other form of public media—even online. Remember the saying: *Don't believe everything you read!* Some things are facts, whereas others are opinions, and some things are opinions masquerading as facts. Good readers evaluate what they read so they can make informed choices about what to accept and what to reject.

Sometimes the difficulty of understanding a written passage is in trying to follow the argument presented or to grasp and organize all the information conveyed. Sometimes, however, the difficulty begins in just trying to find the meaning of unfamiliar words and phrases. This unit will also help you learn how to use clues in a passage to predict the meanings of words that are new to you.

Usually when we speak of *reading*, we are referring to words, sentences, and paragraphs. Not everything you *read* contains words, however. In this unit you will also practice reading *visual references* such as signs and tables and graphs. You have been doing this kind of reading most of your life.

Nobody, for example, has to tell you what the sign for a men's or women's bathroom looks like!

Few skills are as important to a student as reading. Fortunately, no matter what level of reader you are now, you can improve your reading skills and begin to master your reading assignments. With that in mind, study this unit as if it were a passport to understanding more clearly the world that comes to you in words and visual references.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use reading strategies effectively to construct meaning from a range of technical, informative, and literary texts.**

LA.A.1.4.1	Select and use prereading strategies that are appropriate to the text, such as discussion, making predictions, brainstorming, generating questions, and previewing to anticipate content, purpose, and organization of a reading selection.
LA.A.1.4.2	Select and use strategies to understand words and text, and to make and confirm inferences from what is read, including interpreting diagrams, graphs, and statistical illustrations.
LA.A.1.4.3	Refine vocabulary for interpersonal, academic, and workplace situations, including figurative, idiomatic, and technical meanings.
LA.A.1.4.4	Apply a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.
LA.A.2.4.1	Determine the main idea and identify relevant details, methods of development, and their effectiveness in a variety of types of written material.
LA.A.2.4.2	Determine the author's purpose and point of view and their effects on text.
LA.A.2.4.4	Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.
LA.A.2.4.6	Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services.
LA.A.2.4.7	Analyze the validity and reliability of primary source information and use the information appropriately.
LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions.

- **Use process writing strategies effectively to meet the needs of a variety of audiences, writers, and types of information being communicated.**

LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.
LA.B.1.4.2	Draft and revise writing that • is focused, purposeful, and reflects insight into the writing situation; • has an organizational pattern that provides for a logical progression of ideas; • has effective use of transitional devices that contribute to a sense of completeness; • has support that is substantial, specific, relevant, and concrete; • demonstrates a commitment to and involvement with the subject; • uses creative writing strategies as appropriate to the purpose of the paper; • demonstrates a mature command of language with precision of expression; • has varied sentence structure; and • has few, if any, convention errors in mechanics, usage, punctuation, and spelling.

- **Demonstrate understanding and use of appropriate language for effective visual, oral, and written communication.**

LA.D.1.4.1	Apply an understanding that language and literature are primary means by which culture is transmitted.
LA.D.2.4.1	Understand specific ways in which language has shaped the reaction, perceptions, and beliefs of the local, national, and global communities.
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.

- **Select and use a variety of electronic media to create, revise, retrieve, and verify information.**

LA.B.2.4.1	Write text, notes, outlines, comments, and observations that demonstrate comprehension and synthesis of content, processes, and experiences from a variety of media.
LA.B.2.4.2	Organize information using appropriate systems.
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.
LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.

- **Demonstrate understanding of the impact of mass media and the regulations that govern its use.**

LA.D.2.4.5	Critically analyze specific elements of mass media with regard to the extent to which they enhance or manipulate information.

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Suggestions for Enrichment

1. Provide opportunities for the students to practice notetaking skills. Give students an advance organizer explaining that you are expecting them to take notes on the topics presented today. Encourage students to use note-taking skills in other classes.

2. Ask volunteers to give a short presentation and have the other students take notes. Encourage students to use word abbreviations and symbols (see student page 54).

3. Have students take notes on transparencies. Using an overhead projector, review samples of the notes taken by volunteer students. Look for word abbreviations and symbols. Have the class share reasons why a particular example is good (e.g., neatness, lots of white space, highlighting, underlining).

4. Show students a short instructional video and have them take notes. Since there is no one best way to take notes, hold a brief conference with each student to discuss strengths and weaknesses rather than grading students objectively.

5. Divide students into small groups, and give each group one resource material (e.g., a dictionary, an encyclopedia, an atlas). Instruct the students to brainstorm for three minutes on all the different kinds of information that can be obtained from that particular source. Have group secretaries record all the students' responses. After three minutes, rotate the materials so that each group has another resource to examine.

   For each source, have the students brainstorm for three minutes. The secretaries should record all responses. Continue the rotation until all the groups have had an opportunity to look over each resource.

   Ask one group to read its list of information. On an overhead, make a list of all responses. Ask the other groups to add to the list if they have something new or different. Discuss and summarize the kinds of information that can be found from the resource. Discuss how the resource is organized, and how and when it should be used. Follow this procedure for each resource. Require each student to copy the class list compiled on the overhead.

6. Conduct the activities on reference materials and use of the computerized card catalog in the media center. Visit the media center and have students locate particular reference sources. Conduct the activity on student pages 118-119 as a scavenger hunt using student teams.

7. Use the overhead projector to show a single-frame cartoon. Ask students to write a statement telling what is happening and have them share their ideas orally. Write some of their ideas on a transparency or on the chalkboard. You may continue letting them give more details about the cartoon. The information generated may be developed into a short paragraph.

8. Show pictures on the overhead and have the students provide an appropriate caption.

9. Have students select newspaper articles and find the main ideas.

10. Give students a copy of a short article or story. Have them make five columns on their paper with the headings: Who? What? When? Why? and Where? After reading the selection, students should list answers under the appropriate headings. Have students share ideas with each other. Then share with the whole class.

11. Have students use the Internet or bring in newspaper articles and locate the sentence(s) that answer the five "W" questions. Use classified ads for this as well.

12. Use cartoons with the frame cut apart in exercises to help students determine proper sequence. Students can exchange with partner(s) for several practice opportunities. Mounting the cartoon frames on index cards or tagboard will keep them durable.

13. Have students draw a shape such as a triangle, a letter, or a number. Then have students write directions for reproducing the drawing they have made. Students should then exchange directions and follow one another's written directions.

14. Bring in actual directions to analyze in class. Ask students to invent games and then write the directions. Any exercise with directions is most effective when an actual task ensues. If you have access to a kitchen, directions for cooking can be tested, often with hilarious results. It is important to follow this activity with rewriting. Require rewrites until the directions are clear and complete. Assign students various audiences for their directions, then role-play each audience. For example, ask a student to write directions to the school for a foreign tourist or a small child. Students who attempt to follow the directions would then role-play the tourist and the child.

15. Give students a letter matrix such as the example below. Give them written or oral directions to spell a certain word. For example, "Begin with the 4th row, 1st column; move up one space and one space to the right; move up one space and one space to the left. What word have you spelled?"

	1	2	3	4
1st	Y	A	E	L
2nd	T	R	P	T
3rd	S	A	U	H
4th	B	S	G	A

16. Use cartoons to demonstrate cause and effect. Ask students to discuss ideas about the cartoons with a partner before sharing with the whole class. This small-scale practice or preview helps to build students' confidence.

17. Give simple cause and effect questions. When students have grasped the answers satisfactorily, increase the difficulty of the questions until you are presenting them with debatable issues. What causes student apathy? What are the effects of steroids? Perhaps you could even tackle the old "chicken and the egg" question with rewards for the most creative theory. Centering journal questions around causes and effects of their own personal decisions can also expand their perspective on this skill.

18. Use classified and other ads from the newspapers to discuss fact and opinion. For example: "leather upholstery" (fact), "beautiful and in excellent condition" (opinion).

19. Illustrate the use of facts and opinions in advertising aimed at the teenage consumer. Students are beginning to flex their buying power, and, at the same time, are influenced by peers and the media. Analyze the marketing of clothes, sports equipment, and other popular items. Analyze claims in advertising by researching the facts. Follow this up with an article in the school paper or even a letter to companies who students feel manipulate the facts.

20. Create exercises using editorials and letters to the editor or other newspaper articles or columns.

21. Have students work in pairs to create more examples of words which contain the prefixes and suffixes listed on page 80. Competition can heighten enthusiasm for the assignment.

22. Provide students with dictionaries and a series of questions which will require dictionary use. Examples:

    a. On what page is the word *mitigate*?

    b. What are the guide words on the dictionary page that contains the word *coerce*?

    c. What part of speech is the word *fallible*?

    d. Copy the definition that refers to the italicized word in the following sentence: He will *hose* down his flowers before leaving for the weekend.

    e. What is a synonym for the word *brawny*?

23. Request that students keep a vocabulary notebook to which they add new words they have read or heard.

24. Write a "word of the day" on the board. (Select words from SAT Vocabulary Word List in Appendix D.) Use it in your directions, explanations, or conversations with students. Ask students to incorporate the new word in their conversations. Give extra credit to students who use the specific words.

25. Introduce no more than 10 to 12 words at a time. Provide time for a thorough discussion of words and their meaning(s) and pronunciation.

26. Consider allowing students to select the vocabulary words they would like to learn from the list.

27. Keep words in a visible location throughout the time they are being studied and beyond.

28. Use a variety of activities to stimulate vocabulary development and alleviate boredom with the same routine.

29. Give extra credit for the correct use of vocabulary words in other assignments. This can include the use of words in class discussions. The more students use the words, the more likely they are to remember their meanings.

30. Find material for students containing the selected vocabulary words. Repeated exposure to vocabulary words is important.

31. Ask students to rewrite a reading selection in as few words as possible. They should eliminate all but the main idea or the barest bones of the plot. The students could elect a winner of the best, shortest retold article or story. Alternatively, students could extract the main idea or plot and illustrate it with a different story.

32. Take a fiction or nonfiction tale and transfer it to index cards. Each index card should contain one vital element of the tale. Each student then receives one index card. You can either give the students a problem to solve based on the tale (who was the murderer, what caused the epidemic, etc.) or ask them to reassemble the tale in the correct order of events. Mysteries are excellent sources for this activity because students must inevitably answer the "W" questions.

33. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Read the following paragraphs. Circle the letter of the **main idea** *of each paragraph.*

1. *Star Trek, The Next Generation* has more interesting characters than the old *Star Trek*. In the old show, Captain Kirk always faced danger without wincing, and if he couldn't win by talking his way out, he would snap out his laser. Zap! The enemy was gone. In the new *Star Trek*, the captain doesn't often go on the dangerous missions, because Star Fleet regulations prevent the captain from risking his life. So the new captain has to do more than fight—he has to think, to feel, to figure out. Jean-Luc Picard is a more human character than James T. Kirk.

   What is the main idea of this paragraph?

   a. Captain Kirk was braver than Captain Picard.
   b. There's more action on the new *Star Trek* than on the old.
   c. Captain Picard is a more human character than Captain Kirk.

2. The central section of Florida is attracting more tourists every year. Disney World is the great drawing card, and dozens of modern motels line the highway for miles around. Other attractions across the middle of the state include low rolling hills enclosing hundreds of lakes, beaches on the east and west coasts, and the space complex at Cape Kennedy.

   Which sentence best states the main idea?

   a. More tourists are visiting central Florida every year.
   b. Tourists make side trips to Cape Kennedy.
   c. The motel business is growing as the number of tourists increases.

3. While thousands of couples and single adults want desperately to adopt a child, there are some children who are not easy to place. These are children who are older or who have special needs. Some have physical or mental handicaps. Others have behavioral problems. Still others may be looking for a family willing to take in more than one child so that brothers and sisters won't be separated. These children continue to wait for a family of their own.

   What is the main idea?

   a. Some children have special needs.
   b. Thousands of couples want to adopt.
   c. Not all children are easily placed in adoptive homes.

4. Writing paragraphs can be quick and easy if the writer takes time to prepare. First, the writer must pick a topic he knows about. Next, he must collect his thoughts and ideas about this topic. The writer must arrange an outline of the points he would like to make in the paragraph. After organizing his ideas, the writer may begin his paragraph. Finally, the writer should proofread and make any necessary corrections.

   What is the main idea in this paragraph?

   a. Paragraph writing is a difficult job.
   b. By following the five steps, paragraph writing can be quick and easy.
   c. Paragraph writing does not need any preplanning.

5. Mary stays late at school on Tuesday afternoons to help proof a copy of the school paper. She enjoys the time she spends planning programs for the History Club, but she doesn't like writing up the minutes of the Spanish Club, of which she is secretary. Her favorite extracurricular activity is membership in the Camera Club.

   What is the main idea in this paragraph?

   a. Mary enjoys the Camera Club.
   b. Mary likes planning programs better than writing minutes.
   c. Mary is busy with extracurricular activities.

Read each paragraph below, and answer the questions that follow.

6. The movies are a great place to relax and have fun. You arrive at the movie theater before the show begins. You wait in line to get your ticket. The usher opens the door and immediately you smell popcorn and candy. You look around and catch sight of a friend who is going to see the same movie as you. The two of you enter the viewing area and take a seat near the back. The movie comes on, and you really start enjoying yourself. Soon it is over, and you call your parents to pick you up.

   a. When do the writer's parents pick him or her up? __________

   b. Who opens the door? ______________________________

   c. Where do the two moviegoers sit? ____________________

7. Football is a fun and exciting sport to play or watch. The ball is always moving. If your team is losing, in moments it can catch up and be winning. When you are playing the game, you get a great feeling while running down the field. You jump up and catch the ball, stumble a little and keep running. You run into your end zone. It's a touchdown! You've scored! The crowd cheers you when you go off the field and you feel as if you are dying of exhaustion.

   a. What is the paragraph about? ______________________

   ____

   ____

   b. What happens when you go into the end zone? __________

   ____

   c. Which events led to the touchdown? __________________

   ____

   ____

8. Portugal, a small country in Western Europe, sent explorers to search for an all-water route to the Far East. As they traveled, the Portuguese explorers set up trading posts along the coasts of Africa. These trading posts protected the Portuguese trade routes from attack by other nations. Portugal became rich from trading with the Far East, but eventually, stronger countries captured many of its trading posts.

   a. Where is Portugal located? ______________________________

   ____

   b. Who went to the Far East? ______________________________

   c. What did the explorers set up? ___________________________

9. In a landmark decision, a Florida judge allowed 12-year-old Gregory Kingsley to "divorce" his parents. The boy claimed that his mother had abandoned him for most of his life. He wanted to change his name to Shaun and remain with the foster family that wanted to adopt him. The judge agreed with the boy, and Shaun went home to begin his new life.

   a. Why did Gregory want to divorce his mother? ____________

   ____

   b. With whom did Gregory want to live? ___________________

   c. What did the judge decide? _____________________________

   ____

10. Hurricane Andrew, which hit Florida in August of 1992, did more than damage buildings. The loss of businesses also meant the loss of thousands of jobs. Many small insurance companies went bankrupt trying to pay all the claims made by policy holders. Perhaps most important was the emotional toll Andrew took. Many survivors of the hurricane will continue to require counseling to help them get over the disaster caused by Andrew.

a. When did Hurricane Andrew hit Florida? ________________

b. What did the loss of businesses mean? ________________

____

c. What caused the insurance companies to go bankrupt? ______

____

Read each short paragraph. Circle the most likely **conclusion** *for each story.*

11. Julie comes to class several minutes earlier than usual. She fusses with a small piece of paper while getting ready for the spelling test. As the teacher calls out the first word, Julie looks under the cuff of her sleeve, and then writes down the word. Julie ____________ .

a. really enjoys school.
b. should go out for cheerleading.
c. is cheating on the spelling test.

12. Jeremy wore an old T-shirt and dirty tennis shoes to his 10:30 interview for an after-school job. He arrived at 10:15. The interviewer was angry because ____________ .

a. Jeremy arrived too early.
b. Jeremy appeared sloppy.
c. Jeremy was tired.

13. Ingrid tried out for cheerleading at her school. She was one of the top five cheerers. However, the final check of grades revealed that Ingrid had a grade point average below 1.5. Ingrid was unable to be a cheerleader because ____________ .

a. she was not good at cheerleading.
b. her grade point average was below 1.5.
c. she was not popular.

14. Jeffrey was baby-sitting his younger sister while their mother went food shopping. He made peanut butter and jelly sandwiches for their snack. His sister, Jennifer, loved peanut butter and said, "Heavy on the peanut butter." As they ate, Jeffrey noticed a frightened look in Jennifer's eyes and quickly picked her up. Jennifer was unable to speak, and Jeffrey placed his arms around Jennifer and squeezed tightly. The food was forced from her throat, and Jennifer said, "Thank you." Jeffrey __________ .

    a. was angry at Jennifer.
    b. had fought with Jennifer.
    c. had saved Jennifer's life.

15. Sharon wanted to go with her language class on the trip to Spain. However, her parents couldn't afford the cost of the trip. On her way to school, Sharon saw a help-wanted sign in a local fast-food restaurant. She inquired about the job and was hired after an interview. Sharon went with the language class to Spain because __________ .

    a. she saved money from her new job and paid for her trip.
    b. her parents borrowed the money and paid for her trip.
    c. the school gave Sharon a free trip.

Tell whether each of the following sentences is a **fact** *or* **opinion** *by writing* **F** *(fact) or* **O** *(opinion) on each line.*

______ 16. Wendy's makes the best hamburgers.

______ 17. Robert is 6 feet 2 inches tall.

______ 18. Betsy wasted her money on that cheap ring.

______ 19. Booker T. Washington founded the Tuskegee Institute.

______ 20. You should spend at least an hour a night studying.

______ 21. Jason spent four weeks in Costa Rica last summer.

______ 22. The number of car thefts in Florida has increased in the last three years.

______ 23 Teenagers today have many more problems than their parents did when they were young.

______ 24. Presidential elections are held every four years.

______ 25. Macauley Culkin starred in *Home Alone* and *Home Alone 2*.

Read each selection carefully and answer the question that follows. Circle the letter of the sentence that answers the question best.

26. GM is closing five of its auto manufacturing plants next month. Over 7,000 employees will be out of work as a result of the closings. The layoffs could not happen at a worse time. The holidays are only three weeks away.

    Which of the following sentences is an **opinion**?

    a. GM is closing five of its auto manufacturing plants.
    b. Over 7,000 GM employees will be out of work.
    c. The layoffs could not happen at a worse time.
    d. The holidays are only three weeks away.

27. The family portrait with the autumn background is the best of all of those that were taken. The colors came out perfectly. Everyone in the picture is smiling. We should have it enlarged and framed.

    Which of the following statements is a **fact**?

    a. The family portrait with the autumn background is the best of all those that were taken.
    b. The colors came out perfectly.
    c. Everyone in the picture is smiling.
    d. We should have it enlarged and framed.

28. On the demo CD, Max performs a collection of original melodies. The CD includes only his best performances. Max's musical style is very similar to the band called The Cure. Max's music creates an enjoyable listening experience.

Which of the following statements is a **fact**?

a. On the demo CD, Max performs a collection of original melodies.
b. The CD includes only his best performances.
c. Max's musical style is very similar to the band called The Cure.
d. Max's music creates an enjoyable listening experience.

29. The basketball team just defeated its toughest competitor. Paul Anderson scored 49 points for a new school record. Even so, the game still went into double overtime. Paul's final points were scored with only two seconds remaining. When it was all over, the scoreboard read 112-110, with the home team victorious.

Which of the following statements is an **opinion**?

a. The basketball team just defeated its toughest competitor.
b. Paul Anderson scored 49 points for a new school record.
c. Even so, the game still went into double overtime.
d. Paul's final points were scored with only two seconds remaining.

30. There are many different kinds of cats. They come in all shapes, sizes, and colors. Cats have whiskers. Cats are the best pet to own.

Which of the following is an **opinion**?

a. There are many different kinds of cats.
b. They come in all shapes, sizes, and colors.
c. Cats have whiskers.
d. Cats are the best pet to own.

Keys

Application (p. 38)

Correct answers will be determined by the teacher.

Application (p. 44)

Correct answers will be determined by the teacher.

Practice (p. 49)

1. Alice and her brother, Jimmy
2. Alice and Jimmy were walking to grandmother's house. Jimmy was having a hard time keeping up because he was physically challenged.
3. On the street leading to grandmother's house.
4. Early in the morning before school.
5. Jimmy was physically and mentally challenged. Alice seemed to be ashamed of her brother and she felt guilty.
6. Alice was ashamed of her brother's differences and felt guilty because of her feelings.

Practice (pp. 50-51)

1. b.
2. b.
3. b.
4. c.
5. a.
6. c.
7. b.

Application (p. 52)

Correct answers will be determined by the teacher.

Practice (p. 55)

1. G.
2. R.
3. F.
4. H.
5. Q.
6. E.
7. I.
8. N.
9. D.
10. J.
11. O.
12. C.
13. K.
14. P.
15. B.
16. L.
17. M.
18. A.

Practice (p. 56)

Correct answers will be determined by the teacher.

Practice (pp. 59-61)

Correct answers will be determined by the teacher.

Application (p. 62)

Correct answers will be determined by the teacher.

Practice (pp. 65-66)

1. c.
2. c.
3. b.
4. a.
5. d.

Keys

Practice (p. 67)

1. F
2. O
3. O
4. F
5. O
6. F
7. O
8. O
9. F
10. O

Application (pp. 68-69)

Correct answers will be determined by the teacher.

Practice (p. 70)

Correct answers will be determined by the teacher.

Practice (p. 73)

Correct answers will be determined by the teacher.

Practice (p. 74)

Correct answers will be determined by the teacher.

Practice (76)

1. C.
2. E.
3. F.
4. D.
5. B.
6. A.

Practice (p. 77)

Correct answers will be determined by the teacher.

Application (p. 78)

Correct answers will be determined by the teacher

Practice (p. 81)

1. transatlantic
2. unknown
3. misspelled
4. postgraduate
5. replace
6. imperfect
7. bicycle
8. undress
9. illegal
10. monorail
11. interstate
12. submarine
13. unnecessary
14. prehistoric
15. atypical

Practice (p. 82)

1. towering
2. auctioneer
3. actor
4. playful
5. hairless
6. rapidly
7. devlopment
8. sickly
9. helpless
10. sightless
11. breakable
12. tourist
13. sight-seeing
14. walker
15. cloudy

Keys

Practice (pp. 83-84)

1. b.
2. d.
3. a.
4. c.
5. b.
6. d.
7. b.
8. b.
9. a. or c.
10. c.

Application (p. 85)

Correct answers will be determined by the teacher.

Practice (pp. 91-92)

1. b.
2. c.
3. b.
4. c.
5. b.
6. c.
7. a.
8. c.

Practice (p. 93)

1. O
2. P
3. S
4. O
5. P
6. M
7. S
8. M

Application (p. 94)

Correct answers will be determined by the teacher.

Practice (pp. 98-99)

1. b.
2. d.
3. a.
4. c.
5. c.
6. a.
7. a.
8. c.

Practice (p. 100)

1. b.
2. b.
3. c.

Practice (p. 101)

1. 12 milligrams
2. male
3. zinc
4. 60 milligrams
5. 15

Practice (p. 102)

1. vanilla
2. butterscotch
3. chocolate and banana
4. 20
5. strawberry
6. 30

Practice (p. 103)

1. 3:30
2. The movie *To Kill a Mockingbird*
3. 5:30
4. ESPN at 5:30
5. Bill Nye the Science Guy

Keys

Practice (p. 104)

1. 9, 12, 20
2. Wayville
3. Flos
4. 20
5. Stint; Wayville

Practice (p. 105)

1. train
2. southwest; train
3. Cortez
4. northwest
5. Birch
6. 12; 64
7. two

Practice (pp. 106-107)

1. c.
2. d.
3. c.
4. c.
5. c.

Practice (p. 108)

1. No U Turn
2. Stop
3. Deer Crossing
4. Railroad Crossing
5. Do not exceed 55 miles per hour.
6. S curve

Practice (p. 109)

1. D.
2. E.
3. G.
4. I.
5. H.
6. C.
7. J.
8. A.
9. B.
10. F.

Application (p. 110)

Correct answers will be determined by the teacher.

Practice (p. 113)

1. c.
2. a.
3. b.
4. b.
5. b.

Practice (p. 114)

1. 3
2. 2
3. Sue Brown
4. 87, 101
5. 121

Practice (p. 115)

1. D
2. 2A
3. 5C
4. 7D - classified
5. D
6. 16A

Practice (pp. 116-117)

1. b.
2. d.
3. c.
4. b.
5. c.

Keys

Application (pp. 118-119)

Correct answers will be determined by the teacher.

Application (p. 124)

Correct answer will be determined by the teacher.

Unit Assessment (pp. 17-24TG)

1. c.
2. a.
3. c.
4. b.
5. c.
6. a. after the movie
   b. the usher
   c. near the back
7. a. a football game
   b. you score a touchdown
   c. you jump up, catch the ball, keep running, and run into the end zone
8. a. Western Europe
   b. explorers
   c. trading posts
9. a. she had abandoned him for most of his life
   b. his foster family
   c. the judge allowed Gregory to live with his foster family
10. a. August of 1992
    b. the loss of thousands of jobs
    c. they had to pay all the insurance claims
11. c.
12. b.
13. b.
14. c.
15. a.
16. O
17. F
18. O
19. F
20. O
21. F
22. F
23. O
24. F
25. F
26. c.
27. a.
28. a.
29. a.
30. d.

Unit 3: Writing—Building Your Essay

Overview

In this unit you will learn how to build on the writing skills you already have. At this point in your writing life, you should feel confident that you can write and revise a paragraph for specific readers. When you write an essay, you write and then connect a series of paragraphs. However, all of the most important characteristics of an effective paragraph also apply to an effective essay. For example, just as a paragraph has a topic sentence that tells readers its focus, so an essay has a thesis statement that tells readers the focus of the entire essay.

Similarly, just as all of the sentences in a paragraph should relate to the topic sentence, so all of the paragraphs in an essay should relate to the thesis statement. In addition, just as the sentences in a paragraph should be put in an order that helps clarify your point, so the paragraphs in an essay should be ordered to help readers follow and grasp your discussion and information. The list goes on, but you get the idea. An essay is a kind of larger version of a paragraph, and a paragraph is a mini version of an essay.

Still, to build an essay that will say what you want to say and interest your readers, you will need to expand and refine the skills you already have. To this end, you will practice and apply these skills throughout this unit. All of your writing practice and application in this unit will prepare you and help you write the first draft of an essay. When you reach the final page of this unit, you will have a project in hand.

Your project will not quite be finished, however. It will be a first draft. Keep this in mind as you write. You want to write your best, but you don't want to think of your writing as being cast in stone. In "Unit 4: Writing—The Final Draft," you will revise your first draft into a more finished project.

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use reading strategies effectively to construct meaning from a range of technical, informative, and literary texts.**

LA.A.1.4.3	Refine vocabulary for interpersonal, academic, and workplace situations, including figurative, idiomatic, and technical meanings.
LA.A.1.4.4	Apply a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.
LA.A.2.4.4	Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.
LA.A.2.4.6	Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services.
LA.A.2.4.7	Analyze the validity and reliability of primary source information and use the information appropriately.
LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions.
LA.A.2.4.5	Identify devices of persuasion and methods of appeal and their effectiveness.

- **Use process writing strategies effectively to meet the needs of a variety of audiences, writers, and types of information being communicated.**

LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.
LA.B.1.4.2	Draft and revise writing that · is focused, purposeful, and reflects insight into the writing situation; · has an organizational pattern that provides for a logical progression of ideas; · has effective use of transitional devices that contribute to a sense of completeness; · has support that is substantial, specific, relevant, and concrete; · demonstrates a commitment to and involvement with the subject; · uses creative writing strategies as appropriate to the purpose of the paper; · demonstrates a mature command of language with precision of expression; · has varied sentence structure; and · has few, if any, convention errors in mechanics, usage, punctuation, and spelling.
LA.B.2.4.2	Organize information using appropriate systems.
LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Demonstrate understanding and use of appropriate language for effective visual, oral, and written communication.**

LA.D.1.4.2	Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.

- **Select and use a variety of electronic media to create, revise, retrieve, and verify information.**

LA.B.2.4.1	Write text, notes, outlines, comments, and observations that demonstrate comprehension and synthesis of content, processes, and experiences from a variety of media.
LA.B.2.4.2	Organize information using appropriate systems.
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

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Suggestions for Enrichment

1. Have students keep a daily journal. Students may choose whether or not they would like teacher responses to their entries.

2. Have the students make a list of topics which would be of interest to them for writing a composition (e.g., drug abuse, terrorism, dating etiquette, the senior prom).

3. Advise students to utilize the resources that are available to them in their other classes to help them determine a topic.

4. When encouraging written expression, try not to overload students with grammatical and spelling corrections. This may discourage students from writing anything but simple sentences using easy-to-spell words. Emphasize creativity and expressiveness, and then move to skill development.

5. Have students brainstorm a list of every type of writing they can imagine. Ideas may include letters, stories, newspaper articles, directions, advertisements, poems, songs, jokes, reports. Discuss the different purposes for writing: to inform, amuse, teach. Emphasize that all writing is a form of communication. If we want to get the message across, clear communication is necessary.

6. For students who have trouble coming up with ideas, keep strips of paper with ideas or elements of ideas on them. Have students who have not come up with an idea in a reasonable length of time draw from these strips. Ideas may be kept separately for different types of writing: narrative, expository, persuasive, creative, descriptive.

7. Have students use the Internet and/or the school and public library to research their topic. Then have students write down specific notes of interest on note cards and relate this information to the topic.

8. Show students how to organize their note cards to determine the flow of their composition. They should be able to write the report from these cards.

9. Have students write the report, edit their work, and write it in final draft form.

10. Encourage use of computers. Word processing will allow multiple revisions without having to start each draft from the beginning.

11. Teach the use of spell-checking programs, noting patterns of weaknesses. Spell-check programs will not catch wildly misspelled words, many misspelled names and places, nor will they catch when one correctly spelled word has been typed for another (example: *of* instead of *or*).

12. Show students that computers can allow them to produce a neat, clean copy of their ideas. Students are often more proud of computer-generated compositions than of handwritten ones.

13. Obtain various kinds of forms for practice in the classroom. Have students compare them and identify similarities and differences.

14. Have students write and mail real business letters to which they will receive an answer. These may include requesting a free pamphlet, travel brochure, school admission, or employment application; writing an organization for information about becoming a member; and inviting a guest speaker to talk to the class.

15. Have student write two possible pieces of dialogue that could be used to enhance a narrative.

16. Have students write book, movie, CD, and/or concert reviews and post them on e-mail to other class members.

17. Ask students to interview their parents and grandparents about an opinion they hold strongly. Have them write a paragraph to support or refute the opinion.

18. Encourage students to write letters to the school board, local leaders, and state and national politicians on topics about which they feel strongly.

19. Have students write directions for making their favorite food.

20. Have students write directions on how to reach their home from school or vice versa.

21. Have students write directions for doing something they enjoy. Then have students exchange papers to let classmates see if anything may be missing in the written directions.

22. Have students choose a famous person currently in the news with whom everyone is familiar. Ask the students to write the name of the person chosen on the top of their sheet of paper. Allow them five minutes to privately brainstorm everything they know about that person, writing their thoughts as a list under the person's name. After five minutes, write the items on the board or overhead as students give an item on their list that is different from the items others have given before them.

23. Ask students to think back and look closely at their lives so far. Have them brainstorm a list of ideas, people, places, and things that have mattered to them. Use the ideas discussed in this lesson to help them create their own personal inventory. Students may use the suggested areas listed below as a starting point for their thoughts.

    memorable firsts
    school memories
    unforgettable people
    things to change
    my favorites (movies, books, music, etc.)

24. Provide individual sample student paragraphs or use an overhead. An overhead allows paragraphs to be read aloud, which can help students with reading difficulties or students whose preferred style is auditory. Have all students focus on one paragraph at a time and encourage discussion and input of individual ideas to improve the writing.

25. Provide students with additional sample writings. Have groups critique their sample paragraph using scoring guidelines. Each group should then present both the writing sample and its critique to the class.

26. Provide every student with a copy of the same sample paragraph (but different from those used in above practice activities). Have students critique and score their sample. Discuss the scores as a class, having each student offer reasons for scoring as he or she scored.

27. Instruct students to write an introductory paragraph using one of the prompts below as their guide. Allow no more than 30 minutes for students to complete their paragraph. When students have completed their paragraphs, have them trade papers with other students (either within the same class or between several classes) and have them critique and score the paragraphs. Return papers to original writers and discuss the results and critiques.

    - You have been appointed to a committee to suggest ways to improve the school cafeteria. Think about ideas your have for making your school lunchroom better. Write to explain to other members of the committee how the school cafeteria could be improved.
    - Education comes from a word meaning "to lead." Education may lead us to a new way of thinking, a new kind of behavior, a way of making decisions, or even a better memory. Think about an important lesson you have learned. Write to explain how this lesson has led or helped you to new understandings.
    - Progress in our time has been marked by the invention of new kinds of machinery and devices that make everyday life easier. Think about one machine or device that makes your life easier. Write to explain how your life would be different without the device.
    - As teens mature, they earn more privileges or rights. Think about a privilege that you would like to have. Write to convince the adult who could give you this privilege that you should be allowed to have it.

- A role model is a person you admire and respect. Think about someone you consider to be a role model. Write to explain why this person is a role model to you.

- We all live with rules and regulations. Think about a rule or situation that should be changed. Write to convince the reader to make the change.

- Life in a big city is different from life in a small town. Think about your reasons for preferring one or the other of these places for your home. Write to explain the reasons for your choice.

- Proposals are frequently offered to lawmakers that suggest teenagers should be required to pay for any damages their actions cause. Think about any damages which may have resulted from your own or your friends' actions. Write to convince lawmakers to accept your view on teenagers paying for damages they cause.

28. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Write a five paragraph **expository essay** *on a subject of your choice or on a subject assigned by your teacher.*

Keys

Practice (pp. 136-139)

1. a friend named Jonathan
2. a thank-you note for a party and an explanation for an incident that happened at the party
3. to make things better between the two friends
4. the person who wrote the note
5. a note
6. a note to remind himself of an exam on Tuesday and to also bring two pencils and a watch
7. the manager of a bicycle shop
8. a letter to the manager
9. to complain about the service he had gotten at the bicycle store
10. someone whose name begins with K
11. a note
12. to set up an appointment to go somewhere
13. high school students
14. Answers may vary.
15. to convince people that violence in schools is a problem and should be stopped
16. the person who wrote the note
17. a journal or diary
18. to express feelings
19. a person who hires interns for the summer
20. a cover letter for a job resume
21. to introduce and tell a few things about himself or herself
22. anyone who may use the computer
23. a note or reminder
24. to remind anyone who may use the computer not to turn it off

Practice (144)

1. to explain
2. to compare
3. to persuade
4. to tell a story
5. to describe
6. to persuade
7. to tell a story
8. to describe
9. to explain
10. to compare

Practice (pp. 147-148)

Correct answers will be determined by the teacher.

Practice (p. 155)

1. b.
2. b.
3. b.
4. b.
5. b.
6. c.
7. c.

Practice (p. 156)

Correct answers will be determined by the teacher.

Practice (p. 157)

Correct answers will be determined by the teacher.

Application (p. 158)

Correct answers will be determined by the teacher.

Application (p. 159)

Correct answers will be determined by the teacher.

Application (p. 160)

Correct answers will be determined by the teacher.

Keys

Application (p. 162)

Correct answers will be determined by the teacher.

Application (p. 168)

Correct answers will be determined by the teacher.

Practice (p. 171)

Correct answers will be determined by the teacher.

Practice (p. 172)

Correct answers will be determined by the teacher.

Application (p. 173)

Correct answers will be determined by the teacher.

Practice (p. 177)

Correct answers will be determined by the teacher.

Practice (pp. 178-179)

Correct answers will be determined by the teacher.

Application (p. 180)

Correct answers will be determined by the teacher.

Practice (p. 184)

Correct answers will be determined by the teacher.

Practice (pp. 185-186)

Correct answers will be determined by the teacher.

Practice (p. 187)

Correct answers will be determined by the teacher.

Application (p. 192)

Correct answers will be determined by the teacher.

Application (p. 194)

Correct answers will be determined by the teacher.

Application (p. 195)

Correct answers will be determined by the teacher.

Application (p. 196)

Correct answers will be determined by the teacher.

Application (p. 198)

Correct answers will be determined by the teacher.

Unit Assessment (p. 39TG)

Correct answers will be determined by the teacher.

Unit 4: Revising and Editing—The Final Draft

Overview

In the previous unit ("Writing—Building Your Essay") you produced a first draft of an expository essay. In this expository essay you explained something to your readers and built most of your communication TOWER. However, your essay is not quite finished. It is your first attempt to write, or "speak" to your audience. This first attempt to direct your writing to an audience is called a *first draft*. Think back to the last time you looked through a pair of binoculars or a microscope. Most likely, the picture you saw was a little blurred. You found, however, that by doing some fine tuning you could improve the picture until it was crystal clear. You are about to do the same thing to your first draft. You are about to fine tune your first draft so that it says exactly what you want it to say and looks exactly how you want it to look. Only after you have adjusted your paragraphs, or pictures, will your writing be ready for your readers.

The process of fine tuning your writing has three steps. The first step is called *revising*. During this step you look at what you have said and the way in which you have said it. Not until you have tuned your message are you ready for step two: *editing*. During the editing stage you check your grammar, punctuation, and spelling. Lastly, after your writing says what you intend and uses correct English, you are ready for the final step: *proofreading*. During this step you check for typos, omitted words, misspellings, or any other "accidents" on the page. This is your final look to make sure everything is just right. When you have completed these three steps, you are ready to deliver your writing to your audience.

These three steps are used by all different levels of writers. Even professional writers don't get it right in their very first draft. Writing is a process, and good writing has been adjusted until its message is clear, persuasive, and error free.

The chart below list the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use reading strategies effectively to contruct meaning from a range of technical, informative, and literary texts.**

LA.A.2.4.6 Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services.

- **Use process writing strategies effectively to meet the needs of a variety of audiences, writers, and types of information being communicated.**

LA.B.1.4.1 Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.

LA.B.1.4.2 Draft and revise writing that
- is focused, purposeful, and reflects insight into the writing situation;
- has an organizational pattern that provides for a logical progression of ideas;
- has effective use of transitional devices that contribute to a sense of completeness;
- has support that is substantial, specific, relevant, and concrete;
- demonstrates a commitment to and involvement with the subject;
- uses creative writing strategies as appropriate to the purpose of the paper;
- demonstrates a mature command of language with precision of expression;
- has varied sentence structure; and
- has few, if any, convention errors in mechanics, usage, punctuation, and spelling.

LA.B.1.4.3 Produce final documents that have been edited for
- correct spelling;
- correct punctuation, including commas, colons, and common use of semicolons;
- correct capitalization;
- correct sentence formation;
- correct instances of possessives, subject/verb agreement, instances of noun/pronoun agreement, and the intentional use of fragments for effects; and
- correct formatting that appeals to readers, including appropriate use of a variety of graphics, tables, charts and illustrations, in both standard and innovative forms.

LA.B.2.4.2 Organize information using appropriate systems.

LA.B.2.4.3 Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Demonstrate understanding and use of appropriate language for effective visual, oral, and written communication.**

LA.D.1.4.2 Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.

LA.D.2.4.2 Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.

- **Select and use a variety of electronic media to create, revise, retrieve, and verify information.**

LA.B.2.4.1 Write text, notes, outlines, comments, and observations that demonstrate comprehension and synthesis of content, processes, and experiences from a variety of media.

LA.B.2.4.2 Organize information using appropriate systems.

LA.B.2.4.4 Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

LA.D.2.4.3 Recognize production elements that contribute to the effectiveness of a specific medium.

LA.D.2.4.4 Effectively integrate multimedia and technology into presentations.

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Suggestions for Enrichment

1. Introduce and explain the rules for punctuation. Have students find examples of specific types of punctuation in textbooks. Write them on the board or on overhead transparencies.
2. Have students copy paragraphs from the newspaper in which they purposely fail to capitalize letters. After exchanging papers, have the students capitalize the appropriate words on their partner's paper.
3. Award bonus points to students who can find and bring spelling, punctuation, or grammar mistakes in the mass media to discuss in class.
4. Provide short activities for practice in recognizing plural forms of nouns. Use signs, newspapers, and magazines. Students can highlight or circle with magic markers the examples they find.
5. Have students make a word search or other type of puzzle using the words of study for the week.
6. Encourage students to use technology to help them proofread. Most software comes with spell checkers and grammar checkers. Usually, the program will require students to choose a correct replacement, so they will still need to actively participate in the revisions.
7. Create a proofreading assembly line. Ask each student, or pairs of students, to proofread according to strengths.
8. Keep a file for students on peer experts, tutors, and sources to help them proofread their work.
9. Emphasize writing and content on the first and second drafts. Expect grammatical revision later in the process.

10. At the beginning of a grading term, provide a list of spelling words for that term, thus giving students with a longer learning curve more time with each week's words. (This also provides students an opportunity to review words learned previously during the grading term.)

11. Keep current spelling words visible in classroom.

12. Limit the number of words to only 10 or 15 per week. On 15-word spelling tests, have students circle 10 of the words that they want to be graded as their test.

13. Generate spelling lists from students' work. Start with essential vocabulary and then have students expand their spelling lists. Ask students to maintain a personal dictionary in their notebooks.

14. Do the subject/verb agreement activities in this section orally. It is important for students to *hear* correct usage. Have students record their own or other students' conversations on audiotape. Play back the tape and write down any subject/verb agreement problems. Try this with teacher/principal or teacher/teacher conversations. Also try student/teacher conversations. Give examples to illustrate correct and incorrect standard English.

15. Give students some simple sentences and ask them to rewrite them as compound sentences. Review the use of coordinating conjunctions in writing compound sentences using the mneumonic FAN BOYS*—**for, and, nor, but, or, yet, so.**

16. Give students compound sentences, and ask them to rewrite them as simple sentences.

17. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

*The Sentence Writing Strategy (using FAN BOYS) in this document is based on the work of Dr. Jean B. Schumaker of the University of Kansas Center for Research on Learning (KU-CRL). This strategy is a part of the Strategic Instruction Model (SIM). To optimize student performance, teachers should first receive formal training in the use of the strategy from a certified SIM trainer.

Unit Assessment

Place a **period**, *a* **question mark**, *or an* **exclamation point** *at the end of each sentence below.*

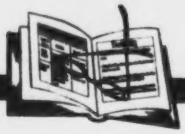
1. Call a doctor at once
2. When will Susie take her books back to the library
3. I saw Mrs. Brunson last week
4. Why is Ted leaving the party
5. Ouch, you're standing on my foot

Put **commas** *where they are needed in each sentence below.*

6. Margie skated to school yet she was still 10 minutes late.
7. Mr. Ed will you read me a story?
8. The tall dark handsome English teacher walked into the room.
9. Robin an expectant mother is counting the days until the baby arrives. Her due date is April 30th.
10. The football player blocked the punt with his body but he broke two ribs doing it.

Add **quotation marks** *and* **commas** *where needed.*

11. The audience really enjoyed the band's version of Anchors Aweigh.
12. Peter asked Do you know how long it will take to get there?



13. I'm not sure Sam answered. It will depend on how heavy the traffic is.

14. Caroline Candy Shea recited the poem The Road Not Taken by Robert Frost.

15. Watch out! screamed Latoya.

Add an **apostrophe** *wherever needed. Not all sentences will need apostrophes.*

16. Have all the students books been returned?

17. The birds nest was empty.

18. Mrs. Hargis party was the hit social event of the season.

19. That man was wearing my father-in-laws new hat.

20. His lunch is always the biggest in the class.

Using a different colored pen or pencil, **correct** *the following paragraph.*

21. if you want to get to northside high school from johns house you

must frist make a right turn when you come to the end of elm

street then drive down the street until you reach the fork in the

road now take the left fork which goes north on max drive until

you reach the third traffic light make another left turn and the

school will be on your right

Write the **plural** *form of each of the following nouns on the lines provided.*

22. table ____________
23. girl ____________
24. day ____________
25. store ____________
26. car ____________
27. dollar ____________
28. stove ____________
29. dove ____________
30. berry ____________
31. soda ____________

Write the **singular** *form of each of the following nouns on the lines provided.*

32. mice ____________
33. shoes ____________
34. boxes ____________
35. ribbons ____________
36. vases ____________
37. shirts ____________
38. flowers ____________
39. pens ____________
40. wolves ____________
41. oxen ____________

Circle the correct **verb** *in each sentence below.*

42. Robyn and Theresa (are, is) cousins.
43. Eddie (has, have) three tests on Monday.
44. Either Derrick or Juan (has, have) to take grandmother to the airport.
45. There (isn't, aren't) many days left until spring break.
46. The dog (sit, sits) at the window waiting for its owner to come home.

47. Even though you (is, are) hungry, you will (has, have) to wait.

48. Everyone (want, wants) to get tickets for Friday's show.

49. Tom (do, does) not know the answer to the extra credit problem, either.

50 Anyone who (wish, wishes) to stay for the second showing should remain in the auditorium.

51 The football team (need, needs) a win to get into the playoffs.

52. Neither Tracy nor her parents (was, were) at the school's open house.

53. The turkey and stuffing (was, were) delicious.

Circle the **subject** *of each sentence. Underline the correct* **verb** *in each sentence.*

54. I (run, ran) five miles before I (began, begun) to get tired.

55. The sweater (cost, costed) less on sale.

56. Will your sister (came, come) home for the holidays?

57. Have you (ate, eaten) lunch yet?

58. Mary (gave, given) her grandmother a handkerchief.

59. Michael (rode, ridden) his new skateboard around the block.

60. The quarterback (throw, threw) the football.

61. We all (saw, seen) the movie last Friday.

62. Mother (put, putted) the chocolate cake on the counter to cool.

63. The check had been (wrote, written) three days ago.

The paragraphs below are the first draft of an **essay**. *Circle the errors, then* **rewrite** *the story on another piece of paper.*

64. Cartoonists can, in one single framed picture, capture the emotions of an event, change our political opinions, or make us curious about a national issue. This type of cartoon are called a editorial cartoon—a cartoon which expresses the personel interpretations or opinions of the cartoonist. These's kind of cartoons can be politically spiteful, biting, or even destroy a political candidate with the stroke of a pen," said a cartoonist

Even cartoons that is not an editorial can cover some issue —personal, political, social, or whatever people fell strongily about at the time. The soul purpose of the cartoon may be to entertaine—to make us lauf.Cartoonists' often develop characters to deliver they're message or to tell there story? Some of their characters has even been translated into other media—charlie Brown and Superman into radio, tv and film.

Cartoons also use particular depictions of the characters to appeal to a wide range of reader's. They may use sterotype of males as masculine sensitive, week, or strong They may depict females as stereotypically feminine, docile attractive, or passive. One or all of this traits will appeal to some reader somewhere. Its most often our personality witch attrcting us to one types of cartoon over another.

Keys

Application (pp. 210-211)

Correct answers will be determined by the teacher.

Application (pp. 215-216)

Correct answers will be determined by the teacher.

Application (pp. 219-220)

Correct answers will be determined by the teacher.

Application (pp. 224-225)

Correct answers will be determined by the teacher.

Application (pp. 226-227)

Correct answers will be determined by the teacher.

Application (pp. 228-229)

Correct answers will be determined by the teacher.

Application (p. 233)

Correct answers will be determined by the teacher.

Practice (p. 238)

1. exclaimed
2. hinted
3. complained
4. suggested
5. ordered
6. explained
7. wrote
8. stated
9. recited
10. reported

Practice (p. 239)

Correct answers will be determined by the teacher.

Application (p. 240)

Correct answers will be determined by the teacher.

Practice (p. 244)

1. C
2. S
3. C
4. C
5. S
6. C
7. S
8. C
9. S
10. C

Practice (p. 245)

Correct answers will be determined by the teacher.

Practice (p. 246)

Correct answers will be determined by the teacher.

Practice (p. 248)

Correct answers will be determined by the teacher.

Application (pp. 249-250)

Correct answers will be determined by the teacher.

Keys

Practice (pp. 252-253)

Correct answers will be determined by the teacher.

Practice (p. 254)

Correct answers will be determined by the teacher.

Practice (p. 258)

Correct answers will be determined by the teacher.

Application (p. 259)

Correct answers will be determined by the teacher.

Practice (p. 263)

Correct answers will be determined by the teacher.

Practice (p. 264)

Correct answers will be determined by the teacher.

Practice (p. 266)

1. I, S
2. I, S
3. C
4. I, V
5. I, S
6. C
7. C
8. I, V

Practice (p. 269)

Correct answers will be determined by the teacher.

Practice (p. 271)

Correct answers will be determined by the teacher.

Practice (p. 272)

Correct answers will be determined by the teacher.

Practice (p. 275)

1. waddles
2. are
3. needs
4. is
5. Has
6. like
7. need
8. was
9. walk
10. don't

Practice (p. 276)

1. Everyone
2. cars
3. tasks
4. None
5. a sun hat
6. One
7. Each
8. family
9. The students
10. Most of the cakes

Practice (p. 279)

2. came, come
3. drove, driven
4. hit, hit
5. slept, slept
6. meant, meant
7. made, made
8. paid, paid
9. rang, rung
10. flew, flown

Keys

11. gave, given
12. kept, kept
13. lent, lent
14. shook, shaken
15. wore, worn
16. spoken, spoken

Practice (p. 280)

1. bent, bent
2. bite, bitten
3. clung, clung
4. drank, drunk
5. fell, fallen
6. go, went
7. laid, laid
8. lay, lain
9. read, read
10. took, taken
11. see, saw
12. shut, shut
13. shrank or shrunk, shrunk or shrunken
14. sink, sunk
15. strike, struck
16. swore, sworn
17. tear, tore
18. thought, thought
19. write, written
20. hid, hidden

Practice (p. 281)

Correct answers will be determined by the teacher.

Practice (p. 284)

1. flags
2. schools
3. toys
4. deer
5. sisters-in-law
6. fifties
7. churches
8. bushes
9. boxes
10. buzzes
11. dresses
12. brushes
13. tornadoes
14. children
15. candies
16. enemies
17. feet
18. teeth
19. gulfs
20. copies
21. displays
22. boys
23. Japanese
24. monkeys
25. roofs
26. turkeys
27. lives
28. wolves
29. wives
30. knives
31. shelves
32. reefs
33. chiefs
34. selves

Practice (p. 285)

1. shlards
2. thloxes
3. chrays
4. zizlives
5. shmoroes
6. zestnoes
7. valoxes
8. derlurches
9. zists-in-law
10. brognas

Practice (p. 289)

1. She
2. They
3. He
4. It
5. They
6. it
7. they

Keys

Practice (p. 292)

1. boy's soda
2. picture's paint
3. pilot's hot air balloon
4. children's toys
5. women's adventures
6. townspeople's horror
7. girl's explanation
8. My jet
9. dog's paws
10. Their pets
11. His cars
12. Our cars

Practice (p. 295)

1. Miami
3. Susan
4. America
5. Miami Dolphins
7. John
8. McDonald's
9. President Clinton
10. TWA
12. United States
14. Valentine's Day
15. April
16. Tallahasee, Florida
17. English
19. Dr. Jones
20. Main Street

Practice (p. 296)

Words to be circled are John, Steinbeck, Salinas, California, He, He, All, Many, Salinas, Valley, California's, Monterey

Practice (p. 299)

1. The novel The Grapes of Wrath made me feel intense sympathy for those who suffered through the Dustbowl.
2. Every chapter in The History of American Literature explains an important period of our nation's literature.
3. "Can you hold on?" yelled George, "I'll be there in a minute."
4. The class will read the poem, "The Gift Outright," by Robert Frost
5. The television show "Teens to the Rescue" shows how teens have sacrificed their time to improve the lives of others.
6. He was sitting with chin in hand and looked very much like the sculpture "The Thinker."
7. Time magazine recently had an article entitled, "How Teenagers Are Fighting to Protect the Environment."
8. "Grandma," Jackson replied, "You are the wisest person I've ever known."
9. The book How to Get Rich Without Trying certainly made its author very rich.
10. The movie version of the book To Kill a Mockingbird was not as good as the book, but it was a very good movie all the same.

Practice (p. 300)

1. pizza, hot dogs,
2. shiny,
3. door,
4. Mrs. Jones,
5. is, believe,
6. science, math, English,
7. question,
8. Wednesday, September 16,
9. said,
10. decided, finally,
11. Debbie,
12. shock,
13. Yes,
14. coming,
15. City, Missouri, 24,

Keys

Practice (p. 301)

1. Monica's
2. teacher's
3. baby's
4. worker's
5. student's
6. Lei's
7. club's
8. boat's
9. tree's
10. sister-in-law's
11. Bao's
12. boy's
13. Selma's
14. Sharieka's; Kaladaa's
15. Yamil's

Practice (p. 302)

1. books;
2. meeting;
3. issues:
4. life:
5. easy;
6. find;
7. members:
8. discovered;
9. message;
10. words:

Practice (p. 306)

Correct answers will be determined by the teacher.

Practice (p. 310)

Correct answers will be determined by the teacher.

Practice (p. 311)

Correct answers will be determined by the teacher.

Application (p. 312)

Correct answers will be determined by the teacher.

Unit Assessment (pp. 47-51TG)

1. exclamation point
2. question mark
3. period
4. question mark
5. exclamation point
6. school,
7. Ed,
8. tall, dark,
9. Robin, mother,
10. body,
11. The audience really enjoyed the band's version of "Anchors Aweigh."
12. Peter asked, "Do you know how long it will take to get there?"
13. "I'm not sure," Sam answered, "It will depend on how heavy the traffic is."
14. Caroline Candy Shea recited the poem, "The Road Not Taken" by Robert Frost.
15. "Watch out!" screamed Latoya.
16. Have all the students' books been returned?
17. The bird's nest was empty.
18. Mrs. Hargis' party was the hit social event of the season.
19. That man was wearing my father-in-law's new hat.
20. none needed
21. If you want to get to Northside High School from John's house, you must first make a right turn. When you come to the end of Elm Street, then drive down the street until you reach the fork in the road. Now take the left fork which goes north on Max Drive until you reach the third traffic light. Make another left turn and the school will be on your right.

Keys

22. tables
23. girls
24. days
25. stores
26. cars
27. dollars
28. stoves
29. doves
30. berries
31. sodas
32. mouse
33. shoe
34. box
35. ribbon
36. vase
37. shirt
38. flower
39. pen
40. wolf
41. ox
42. are
43. has
44. has
45. aren't
46. sits
47. are; have
48. wants
49. does
50. wishes
51. needs
52. were
53. were
54. ran; began
55. cost
56. come
57. eaten
58. gave
59. rode
60. threw
61. saw
62. put
63. written
64. Cartoonists can, in one single-framed picture, capture the emotions of an event, change our political opinions, or make us curious about a national issue. This type of cartoon is called an editorial cartoon—a cartoon which expresses the personal interpretations or opinions of the cartoonist. "These kinds of cartoons can be politically spiteful, biting, or even destroy a political candidate with the stroke of a pen," said a cartoonist.
    Even cartoons that are not an editorial can cover some issue—personal, political, social, or whatever people feel strongly about at the time. The sole purpose of the cartoon may be to entertain—to make us laugh.
    Cartoonists often develop characters to deliver their message or tell their story. Some of their characters have even been translated into other media—Charlie Brown and Superman into radio, TV, and film.
    Cartoons also use particular depictions of the characters to appeal to a wide range of readers. They may use stereotypes of males as masculine, sensitive, weak, or strong. They may depict females as stereotypically feminine, docile, attractive, or passive. One or all of these traits will appeal to some reader somewhere. It's most often our personality which attracts us to one type of cartoon over another.

Unit 5: Listening, Viewing, Speaking—Communicate!

Overview

Few things in life offer us as much pleasure as speaking and hearing language, and viewing images. We soothe a grieving friend with kind words, we hear a song that reminds us of a friend or place, and we see a painted picture that helps us feel the wonder of life. Language and images are mediums of communication. We use them to send and receive messages. These messages can be used in valid and honest ways. We use messages to inform ourselves or others about important happenings in our communities. We use messages to try to persuade others of important ideas and behaviors. We are moved to stop smoking by images of lung cancer. We are persuaded by speeches to vote for worthy presidential candidates—candidates for president of the United States and of your high school's student council.

These messages can also be used in invalid and dishonest ways—for example, to persuade someone of something that is not true. We see ads that make untrue claims about products. Advertisements claim that just owning a car or drinking a soft drink can bring us romance, excitement, and a sense of self-worth. We hear speeches in which candidates for a political office claim they can make us all wealthy or quickly and easily stop crime on our streets.

Learning how to separate the truth from the exaggerations and the lies is an important skill for anyone who wants to make good decisions. Being a well-informed voter and a wise consumer is not easy. The world is filled with images and words flying at us all day long, trying to persuade us to do this, buy that, vote this way.

In this unit you will study the propaganda techniques used in advertising and speeches. To fully understand these techniques, you will create your own commercial or advertisement and compose and deliver your own political speech.

Because this is a unit on communicating in a valid and respectful way, you will also learn and practice how to participate in a class discussion. Anyone can take the floor and speak in a discussion. However, a good participant knows how to improve a discussion by being both a good speaker *and* a good listener!

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use reading strategies effectively to construct meaning from a range of technical, informative, and literary texts.**

LA.A.1.4.3	Refine vocabulary for interpersonal, academic, and workplace situations, including figurative, idiomatic, and technical meanings.
LA.A.2.4.5	Identify devices of persuasion and methods of appeal and their effectiveness.
LA.A.2.4.7	Analyze the validity and reliability of primary source information and use the information appropriately.

- **Use process writing strategies effectively to meet the needs of a variety of audiences, writers, and types of information being communicated.**

LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate speaking, listening, and viewing skills to clarify and interpret meaning in both formal and informal situations.**

LA.C.1.4.1	Select and use appropriate listening strategies according to the intended purpose, such as solving problems, interpreting and evaluating the techniques and intent of a presentation, and taking action in career-related situations.
LA.C.1.4.2	Describe, evaluate, and expand personal preferences in listening to fiction, drama, literary nonfiction, and informational presentations.
LA.C.1.4.3	Use effective strategies for informal and formal discussions including listening actively and reflectively, connecting to and building on the ideas of a previous speaker, and respecting the viewpoints of others.
LA.C.1.4.4	Identify bias, prejudice, or propaganda in oral messages.
LA.C.2.4.1	Determine main concept and supporting details in order to analyze and evaluate nonprint media messages.
LA.C.2.4.2	Understand factors that influence the effectiveness of nonverbal cues used in nonprint media, such as the viewer's past experiences and preferences, and the context in which the cues are presented.
LA.C.3.4.1	Use volume, stress, pacing, enunciation, eye contact, and gestures that meet the needs of the audience and topic.
LA.C.3.4.2	Select and use a variety of speaking strategies to clarify meaning and to reflect understanding, interpretation, application, and evaluation of content, processes, or experiences (including asking relevant questions when necessary, making appropriate and meaningful comments, and making insightful observations).
LA.C.3.4.3	Use details, illustrations, analogies, and visual aids to make oral presentations that inform, persuade, or entertain.
LA.C.3.4.4	Apply oral communication skills to interviews, group presentations, formal presentations, and impromptu situations.
LA.C.3.4.5	Develop and sustain a line of argument and provide appropriate support.

- **Demonstrate understanding and use of appropriate language for effective visual, oral, and written communication.**

LA.D.1.4.1	Apply an understanding that language and literature are primary means by which culture is transmitted.
LA.D.1.4.2	Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.
LA.D.2.4.1	Understand specific ways in which language has shaped the reactions, perceptions, and beliefs of the local, national, and global communities.
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.

- **Select and use a variety of electronic media to create, revise, retrieve, and verify information.**

LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.
LA.D.2.4.4	Effectively integrate multimedia and technology into presentations.

- **Demonstrate understanding of the impact of mass media and the regulations that govern its use.**

LA.D.2.4.5	Critically analyze specific elements of mass media with regard to the extent to which they enhance or manipulate information.
LA.D.2.4.6	Understand that laws control the delivery and use of media to protect the rights of authors and the rights of media owners.

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Suggestions for Enrichment

1. Videotape performances whenever possible, since it is important for students to actually see their attempts at oral presentation in order for them to evaluate and improve upon their performance.

2. Demonstrate the desired behavior by showing students a videotape of an effective discussion. Note the qualities that make it effective—clear speech, minimal interruptions, participants paying attention to one another. You can also show an ineffective discussion—with interruptions, yelling, inattention, etc. The examples can be recorded from talk or news shows.

3. Ask students to analyze their own attitudes and behavior towards speaking in public. This may be easier for students than receiving external criticism. Ask them to analyze conversations within their family, culture, and peer group. Ask them to be aware of how they respond to someone of the opposite sex or from a different culture.

4. Once you have observed the class dynamics, assign clear roles for students during discussions: facilitator, questioner, summarizer, etc.

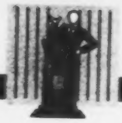
5. Videotape class discussions. Initially, the teacher many want to act as moderator, calling on speakers in order to get all students involved. Allow students to watch and comment on their own effectiveness as a speaker.

6. Place desks in a circle, and have students talk to each other from their desks.

7. Form an inner circle and outer circle. Ask the outer circle to listen to the inner one and then switch places.

8. Have students speak for short periods of time on topics with which they are knowledgeable and feel comfortable.

9. Use one-on-one interviews followed by each person summarizing a partner's position to the class.



10. Permit students to discuss their feelings about a recent news story or an existing school situation or problem which has generated wide interest. This will create an environment conducive to sharing.

11. Hold debates, forums, or mock talk shows.

12. Choose from the four Cooperative Learning Strategies of Jigsawing; Corners; Think, Pair, and Share; and Debate in Appendix A to promote individual responsibility and group interdependence in the presentation of materials.

13. Demonstrate for students the difference between a summary and a retelling of an oral presentation. We have all heard someone try to tell us about a show or story by repeating everything he or she could remember. For a listener, this type of summary is most unsatisfactory. Much more interesting is a brief account that touches on the main idea.

14. Show students segments of news shows such as *60 Minutes* or *20/20*. Individually record or videotape each students' oral summary of the main idea of the segment. Allow the whole class to listen to all of the summaries and evaluate. Did the summary capture the essence of the story without retelling it? Was the speaker easy to understand? Repeat this exercise with live speakers—a teacher, a guest speaker, or students.

15. Have students listen to a newspaper article, magazine article, or story read aloud and write down information they remember after the reader has finished.

16. Have students listen to an editorial and comment on what was said or how they feel about what was said.

17. Have students model good and bad examples of speech —enunciation, pronunciation, volume, tempo, and pitch. After reading the section on body language, have the students demonstrate good and bad examples of posture, eye contact, facial expression, and hand gestures. Give students a paragraph which they can memorize and use for the demonstrations. Videotape the results.

18. Have students see how many different meanings they can give to selected sentences by stressing particular words. Two examples of sentences that will convey different meanings depending on voice inflection are as follows: "Are you talking to me?" and "Did you pass that test?" Have competition in the class to see who can create the most variations and declare a winner.

19. Have students plan for a presentation situation by writing key words about the content, body language, and voice for each character. The students can then choose a partner and act out given situations such as the example below.

    You ask for a contribution of money for a family in need in your community from the following:

    a friend

    a bank manager

    a stranger

    the governor of Florida

    a young child

20. Give students a paragraph and enough time to become familiar with the content. (Begin by reading it to them several times.) Have each student read the paragraph aloud. Another student should time the speaker and determine the number of words per minute. Give feedback on reading rate. Allow students whose initial effort was much too slow or fast a chance to repeat. This will allow each student to experience the best reading rate.

21. As students present their oral presentations, stress that listeners have responsibilities also. (See student page 364.) Display the following rules for effective listening throughout the time presentations are being given.

    a. Look at the speaker.

    b. Concentrate on what is being said.

c. Help the speaker by giving encouraging looks and nods.

d. Ask questions at the end of the presentation.

22. Try to give listeners further responsibility. Have listeners evaluate different aspects of oral presentations using all or parts of the form on student page 361. Before each presentation, tell listeners what elements you would like for them to evaluate. Discuss evaluations following each presentation.

23. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

From the 10 different **propaganda techniques** *listed below, choose four to* **describe** *and* **give examples** *used in commercials or ads.*

Testimonials
Plain Folks
Card-Stacking
Bandwagon
Playing the Numbers
Weasel Words
Flag-Waving
Name-Calling
Loser/Winner
Snob Appeal

Your teacher is running for Teacher of the Year at your school. You really want your teacher to win because he or she has promised you an A in the class and an A on the final exam. Create a **speech** *to convince other teachers to vote for your teacher using at least three of the techniques listed above. Make the length of the speech at least three paragraphs.*

Keys

Appication (pp. 325-326)

1. Plain Folks
2. Snob Appeal
3. Testimonials
4. Loser/Winner
5. Flag-Waving
6. Weasel Words
7. Card-Stacking
8. Bandwagon
9. Playing the Numbers
10. Name-Calling

Practice (pp. 328-329)

1. a.
2. b.
3. c.
4. b.
5. b.
6. c.
7. c.
8. a.

Practice (p. 330)

Correct answers will be determined by the teacher.

Practice (pp. 331-332)

1. Rinse Away mouthwash
2. Answers will vary.
3. the desire to be well liked
4. teenagers
5. Loser/Winner; Plain Folks; Weasel Words

Practice (p. 334)

Correct answers will be determined by the teacher.

Practice (pp. 340-341)

Correct answers will be determined by the teacher.

Practice (p. 345)

Correct answers will be determined by the teacher.

Application (p. 346)

Correct answers will be determined by the teacher.

Practice (p. 353)

Correct answers will be determined by the teacher.

Practice (pp. 354-355)

Correct answers will be determined by the teacher.

Practice (p. 359)

Correct answers will be determined by the teacher.

Practice (p. 360)

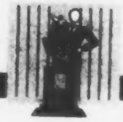
1. going to
2. have to
3. could have
4. want to
5. getting ready to go
6. swimming
7. will you
8. what do you have
9. would you
10. got your

Application (p. 361)

Correct answers will be determined by the teacher.

Application (p. 362)

Correct answers will be determined by the teacher.



Keys

Application (p. 365)

Correct answers will be determined by the teacher.

Unit Assessment (p. 65TG)

Correct answers will be determined by the teacher.

Unit 6: Literature—Entertainment and Information

Overview

What was it like to live in the time of King Henry VIII? What was it like when a man stood on the moon for the first time? Of course none of us can answer these questions first hand! But we can experience what it was like or might be like through our imagination and reading literature.

"*Literature*" is a label for particular writing. It's too bad that the word itself might turn you away from those writings! You might think they are all like the plays of Shakespeare, or dusty old books in the library that no teenager would be caught looking at! Actually, "literature" is a set of artistic writings that are "worthy of being remembered," Daniel Webster said.

There are many types of literature, which we label literary *genres*. These different forms are easily identified. You are familiar with *autobiographies, biographies, dramas, essays, novels, poetry, short stories*, and *speeches*. All literature is fiction or nonfiction, or a combination of both. In this unit you will learn about the differences between fiction and nonfiction, and the different forms of literary genres.

These genres provide a wide variety of entertainment and information. They help to expose us to people and activities that are not easily accessible to us—bringing us customs, cultures, historical situations, and a look into the future. Literature helps us to acquire a better understanding of society and human behavior. Many issues of today's society are reflected in literature—love, marriage, death, changes in gender roles, and ethnic and cultural awareness. Literature also helps to expand our vocabularies through the imaginative descriptions in fantasy and science fiction, the verbal humor in comic selections, and the pleasing language of poetry.

Our ability to use critical thinking skills can also be enhanced through the enjoyment of literature. From the content of the books that we read, we can infer meanings, make judgments, assess values, compare characters and settings, and determine the author's style. These thinking skills allow us to develop our own taste in literature. At the end of this unit you will select a piece of literature, analyze it, decide whether or not you would recommend it to other students. The material throughout this unit will provide you with the tools and knowledge to help you complete this task.

Reading good literature sometimes helps to satisfy needs that we might have for knowledge, for beauty, and for much more. Literature is writing that has lasting value—its language is elastic and powerful. For critical readers, literature can open a whole universe of possibilities, take you to exotic places, introduce you to famous people, or teach you about yourself. Once you have unlocked the key to understanding literature, the world is just an open book away!

The chart below lists the *Sunshine State Standards: Language Arts* and corresponding benchmarks addressed in this unit.

Curriculum Framework: Standards and Benchmarks

- **Use reading strategies effectively to construct meaning from a range of technical, informative, and literary texts.**

LA.A.1.4.1	Select and use prereading strategies that are appropriate to the text, such as discussion, making predictions, brainstorming, generating questions, and previewing to anticipate content, purpose, and organization of a reading selection.
LA.A.1.4.4	Apply a variety of responses strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.
LA.A.2.4.2	Determine the author's purpose and point of view and their effects on the text.
LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions.

- **Use process writing strategies effectively to meet the needs of a variety of audiences, writers, and types of information being communicated.**

LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.
LA.B.1.4.2	Draft and revise writing that • is focused, purposeful, and reflects insight into the writing situation; • has an organizational pattern that provides for a logical progression of ideas; • has effective use of transitional devices that contribute to a sense of completeness; • has support that is substantial, specific, relevant, and concrete; • demonstrates a commitment to and involvement with the subject; • uses creative writing strategies as appropriate to the purpose of the paper; • demonstrates a mature command of language with precision of expression; • has varied sentence structure; and • has few, if any, convention errors in mechanics, usage, punctuation, and spelling.
LA.B.2.4.2	Organize information using appropriate systems.
LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.

- **Select and use appropriate speaking, listening, and viewing skills to clarify and interpret meaning in both formal and informal situations.**

LA.C.1.4.2	Describe, evaluate, and expand personal preferences in listening to fiction, drama, literary nonfiction, and informational presentations

- **Understand the common features of a variety of literary forms.**

LA.E.1.4.1	Identify the characteristics that distinguish literary forms.
LA.E.1.4.3	Identify universal themes prevalent in the literature of all cultures.
LA.E.1.4.4	Understand the characteristic of major types of drama.
LA.E.1.4.5	Understand the different stylistic, thematic, and technical qualities present in the literature of different cultures and historical periods.

- **Respond critically and aesthetically to literature.**

LA.A.2.4.3	Describe and evaluate personal preferences regarding fiction and nonfiction.
LA.E.2.4.1	Analyze the effectiveness of complex elements of plot, such as setting, major events, problems, conflicts, and resolutions.
LA.E.2.4.2	Understand the relationships between and among elements of literature, including characters, plot, setting, tone, point of view, and theme.
LA.E.2.4.3	Analyze poetry for the ways in which poets inspire the reader to share emotions, such as the use of imagery, personification, and figures of speech, including simile and metaphor; and the use of sound, such as rhyme, rhythm, repetition, and alliteration.
LA.E.2.4.6	Recognize and explain those elements in texts that prompt a personal response, such as connections between one's own life and the characters, events, motives, and causes of conflict in texts.

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Continued

- **Demonstrate understanding and use of appropriate language for effective visual, oral, and written communication.**
  - **LA.D.1.4.1** Apply an understanding that language and literature are primary means by which culture is transmitted.
  - **LA.D.2.4.1** Understand specific ways in which language has shaped the reactions, perceptions, and beliefs of the local, national, and global communities.
  - **LA.D.2.4.2** Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.
- **Select and use a variety of electronic media to create, revise, retrieve, and verify information.**
  - **LA.B.2.4.4** Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.

Suggestions for Enrichment

1. Have students read "The Enemy" by Pearl S. Buck, which is included in the unit as an example of a short story.
2. Use role-playing and skits, having students take on the personality of a character. Dress in costumes.
3. Have students write a short story together, allowing different groups to develop different aspects of the story.
   a. Have a group of students create four to six characters, naming them and listing the physical and personality characteristics.
   b. Have a group decide the general plot line development.
   c. Have a group select a setting, describe the setting as to time and physical characteristics, and tell how the setting affects the characters.
   d. Have a group select a conflict appropriate to the characters, plot, and setting.
   e. Have a group select an atmosphere, describing which things will be used to develop the atmosphere.
   f. Have the groups consider adding other elements to the story to make it more complex.
4. Have students give examples of stories which contain different types of conflict (character vs. character/vs. nature/vs. himself or herself).
5. Use a variety of materials to present literature to the slow reader (e.g., films, filmstrips, CD ROM, teacher-read stories, books on tape).
6. In order for students to better understand a given story, familiarize the students in advance with the new vocabulary and characters in each story.
7. Have students identify plot, characters, setting, and theme for a variety of stories.

7. Have students identify plot, characters, setting, and theme for a variety of stories.

8. Have students ask a neighbor and/or family member what their favorite books were in high school or are at the moment.

9. Have the students talk to an elderly relative or neighbor about his or her life and upbringing. Have them use the information to write a short biography of that person.

10. Have students write a letter to a favorite character in a book or story. Then have students answer that letter as if they were the character.

11. See Appendices A, B, and C for other instructional strategies, teaching suggestions, and accommodations/modifications.

Unit Assessment

Label each **literature** *type listed below as* **fiction (F)** *or* **nonfiction (N)**. *Write the correct answer on each line.*

______ 1. autobiography

______ 2. novel

______ 3. play

______ 4. biography

______ 5. short story

______ 6. essays

Write the names of the four major **elements** *of fiction and an example of each on the lines below.*

7. ____

____

8. ____

____

9. ____

____

10. ____

____

Answer the question below with a short answer.

11. What are two ways an author might reveal a character to the reader through *indirect* characterization?

____

____

What are two ways an author might reveal a character to the reader through *direct* characterization?

____

____

Match the **terms** *in the left-hand column with their* **definitions** *in the right-hand column.*

____ 12. first person point of view

____ 13. mood

____ 14. fiction

____ 15. third person point of view

____ 16. internal conflict

____ 17. antagonist

____ 18. theme

____ 19. nonfiction

A. force opposing main character

B. main idea or message of story

C. author refers to characters as *he* or *she*

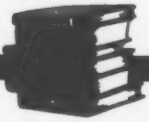
D. story told using *I* and *me*

E. literature based on imagination

F. literature based on fact

G. feeling created by a story

H. conflict in the mind of a single character



Read a literary selection of your choice. Be prepared to give an oral report on your selection to the class. Use the guidelines below to help you prepare your report.

20. The name of the literary work is ______________________.

21. The author, publisher, and copyright date of the literary work is ______________________________________.

22. This literary work is about ______________________________
____
____
____.

23. I enjoyed this literary work because ____________________
____
____
____
____.

24. I would recommend this literary work to others because _____
____
____
____
____
____
____.

Keys

Practice (p. 379)

1. N
2. F
3. N
4. N
5. F
6. F
7. N
8. N
9. N
10. F
11. N
12. F
13. N
14. F

Practice (p. 380)

Correct answers will be determined by the teacher.

Practice (p. 383)

Correct answers will be detrmined by the teacher.

Practice (p. 384)

Correct answers will be determined by the teacher.

Application (pp. 385-386)

Correct answers will be determined by the teacher.

Practice (pp. 396-397)

1. C.
2. A.
3. B.
4. E.
5. D.

1. B.
2. A.
3. E.
4. D.
5. C.

1. B.
2. E.
3. D.
4. A.
5. C.

Practice (pp. 398-400)

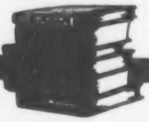
1. setting
2. exposition
3. third person
4. indirect characterization
5. mood
6. suspense
7. dialogue
8. suspense
9. external conflict
10. internal conflict
11. plot
12. protagonist

Practice (pp. 401-402)

1. exposition
2. third person
3. setting
4. direct characterization
5. protagonist
6. antagonist
7. dialogue
8. plot

Practice (p. 403)

1. setting
2. first person
3. indirect characterization
4. external
5. internal



Keys

Application (pp. 405-406)

Correct answers will be determined by the teacher.

Practice (p. 410)

Correct answers will be determined by the teacher.

Practice (p. 411)

Correct answers will be determined by the teacher.

Practice (pp. 413-426)

Correct answers will be determined by the teacher.

Practice (p. 427)

A. 1.
B. 7.
C. 5.
D. 9.
E. 2.
F. 3.
G. 8.
H. 6.
I. 10.
J. 4.

Practice (p. 428)

1. D.
2. C.
3. B.
4. E.
5. A.

Practice (p. 429)

1. Sadao and Hana; direct characterization
2. Sadao and/or Hana; indirect characterization
3. prisoner; direct
4. Yumi; indirect
5. prisoner; direct, or Sadao; indirect

Practice (p. 432)

Correct answers will be determined by the teacher.

Application (p. 433)

Correct answers will be determined by the teacher.

Practice (p. 435)

Correct answers will be determined by the teacher.

Application (p. 436)

Correct answers will be determined by the teacher.

Practice (p. 438)

Correct answers will be determined by the teacher.

Application (p. 439)

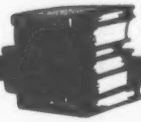
Correct answers will be determined by the teacher.

Practice (pp. 444-445)

Correct answers will be determined by the teacher.

Application (p. 446)

Correct answers will be determined by the teacher.



Keys

Practice (p. 449)

Correct answers will be determined by the teacher.

Practice (p. 452)

1. both
2. short story
3. novel
4. short story
5. both
6. novel
7. novel
8. short story
9. both
10. novel

Application (p. 453)

Correct answers will be determined by the teacher.

Application (p. 454)

Correct answers will be determined by the teacher.

Application (p. 455)

Correct answers will be determined by the teacher.

Application (p. 456)

Correct answers will be determined by the teacher.

Practice (pp. 457-458)

Correct answers will be determined by the teacher.

Application (p. 459)

Correct answers will be determined by the teacher.

Practice (p. 464)

1. metaphor - E
2. tercet - C
3. personification - B
4. simile - D
5. stanza - A
6. narrative poetry - F
1. rhyme - A
2. couplet - D
3. dramatic poetry - E
4. imagery - B
5. quatrain - F
6. lyric poetry - C

Practice (p. 465)

1. 2
2. hands; lands; stands
3. crawls; walls; falls
4. like a thunderbolt
5. Answers may include: wrinkled sea; lonely lands
6. sight
7. tercet
8. Answers will vary.

Practice (pp. 468-471)

Correct answers will be determined by the teacher.

Practice (p. 477)

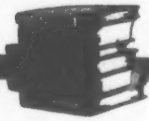
Correct answers will be determined by the teacher.

Practice (p. 478)

Correct answers will be determined by the teacher.

Application (p. 479)

Correct answers will be determined by the teacher.



Keys

Practice (p. 482)

Correct answers will be determined by the teacher.

Practice (p. 483)

Correct answers will be determined by the teacher.

Practice (p. 484)

Correct answers will be determined by the teacher.

Application (p. 485)

Correct answers will be determined by the teacher.

Practice (p. 488)

1. C
2. T
3. F
4. T
5. D
6. D
7. T
8. D
9. C
10. T

Practice (p. 489)

Correct answers will be determined by the teacher.

Practice (pp. 490-491)

Correct answers will be determined by the teacher.

Application (p. 492)

Correct answers will be determined by the teacher.

Application (p. 493)

Correct answers will be determined by the teacher.

Practice (p. 497)

1. A
2. B
3. B
4. A
5. B

Practice (pp. 498-499)

Correct answers will be determined by the teacher.

Practice (pp. 500-501)

Correct answers will be determined by the teacher.

Practice (pp. 502-504)

Correct answers will be determined by the teacher.

Application (p. 505)

Correct answers will be determined by the teacher.

Application (p. 508)

Correct answers will be determined by the teacher.

Keys

Unit Assessment (pp. 75-77TG)

1. N
2. F
3. F
4. N
5. F
6. F
7. Correct answers will be determined by the teacher.
8. Correct answers will be determined by the teacher.
9. Correct answers will be determined by the teacher.
10. Correct answers will be determined by the teacher.
11. Correct answers will be determined by the teacher.
12. D.
13. G.
14. E.
15. C.
16. H.
17. A.
18. B.
19. F.
20. Correct answers will be determined by the teacher.
21. Correct answers will be determined by the teacher.
22. Correct answers will be determined by the teacher.
23. Correct answers will be determined by the teacher.
24. Correct answers will be determined by the teacher.

Appendices

Instructional Strategies

Classrooms draw from a diverse pool of talent and potential. The challenge is to structure the learning environment so that each student has a way to benefit from his or her unique strengths. Instructional strategies that couple student strengths with diverse learning needs are provided on the following pages as examples that you might use, adapt, and refine to best meet the needs of your students and instructional plans.

Cooperative Learning Strategies—to promote individual responsibility and positive group interdependence for a given task.

Jigsawing: each student becomes an "expert" and shares his or her knowledge so eventually all group members know the content.

Divide students into groups and assign each group member a numbered section or a part of the material being studied. Have each student meet with the students from the other groups who have the same number. Next, have these new groups learn together, develop expertise on the material, and then plan how to teach the material to members of their original groups. Then, have students return to their original groups and teach their area of expertise to the other group members.

Corners: each student learns about a topic and shares that learning with the class, similar to jigsawing.

Assign small groups of students to different corners of the room to examine a particular topic. Have the students discuss various points of view concerning the topic. Have corner teams discuss conclusions, determine the best way to present their findings to the class, and practice their presentation.

Think, Pair, and Share: students develop their own ideas and build on the ideas of other learners.

Have students reflect on a topic and then pair up to discuss, review, and revise their ideas. Then have the students share their ideas with the class.

Debate: students participate in organized presentations of various viewpoints.

Have students form teams to research and develop their viewpoints on a particular topic or issue. Provide structure in which students will articulate their view points.

Brainstorming—to elicit ideas from a group.

Have students contribute ideas related to a topic. Accept all contributions without initial comment. After the list of ideas is finalized, have students categorize, prioritize, and defend selections.

Free Writing—to express ideas in writing.

Have students reflect on a topic, then have them respond in writing to a prompt, a quote, or a question. It is important that they keep writing whatever comes to mind. They should not self-edit as they write.

K–W–L (Know–Want to Know–Learned)—to structure recalling what is known about a topic, noting what is wanted to be known, and finally listing what has been learned and is yet to be learned.

Before engaging in an activity, list on the board under the heading "What We Know" all the information students know or think they know about a topic. Then list all the information the students want to know about a topic under, "What We Want to Know." As students work, ask them to keep in mind the information under the last list. After completing the activity, have students confirm the accuracy of what was listed and identify what they learned, contrasting it with what they wanted to know.

Learning Log—to follow-up K–W–L with structured writing.

During different stages of a learning process, have students respond in written form under three columns:

"What I Think"
"What I Learned"
"How My Thinking Has Changed"

Interviews—to gather information and report.

Have students prepare a set of questions in a format for an interview. After conducting the interview, have students present their findings to the class.

Cloze—to replace words or phrases that have been eliminated from a sentence or paragraph.

Eliminate a word or phrase from a sentence and have students complete the sentence with a word that "makes sense." You may select random words or a specific part of speech, or even provide the initial letter of the word.

Read and Tell—to retell a passage as remembered.

Have students read a passage either as a class, small group, in pairs, or alone. Then ask students to retell the passage as they remember it either orally or in writing.

Dialogue Journals—to hold private conversations with the teacher, or share ideas and receive feedback through writing; can be conducted by e-mail.

Have students write on topics on a regular basis, responding to their writings with advice, comments, and observations in written conversation. You may have students read a novel or biography and respond to the conflict and its resolution.

Continuums—to indicate the relationships among words or phrases.

Using a selected topic, have students place words or phrases on the continuum to indicate a relationship or degree.

Mini-Museums—to create a focal point.

Have students work in groups to create exhibits that represent, for example, a setting of a novel.

Models—to represent a concept in simplified form; these may be concrete like a map of a character's travels and important places he or she visited, or may be an abstract model of the relationships between characters in a story.

Have students create a concrete product that represents an abstract idea or a simplified representation of an abstract idea.

Reflective Thinking—to reflect on what was learned after a lesson.

Have students write in a journal the concept they learned, comments on the learning process, questions or unclear areas, and interest in further exploration, or have students fill out a questionnaire addressing such questions as: Why did you study this? Can you relate to it in real life?

Problem Solving—to apply knowledge to solve problems.

Have students determine a problem, define the problem, and ask a question about the problem, then define the characteristics of possible solutions, which they research. Have them choose a promising solution that best fits the criteria stated in the definition of solutions, then test the solution. Finally, have students determine if the problem has been solved.

Predict, Observe, Explain—to predict what will happen in a given situation when a change is made.

Ask students to predict what will happen, given a situation, when some change is made. Have students observe what happens when the change is made and discuss the differences between their predictions and the results.

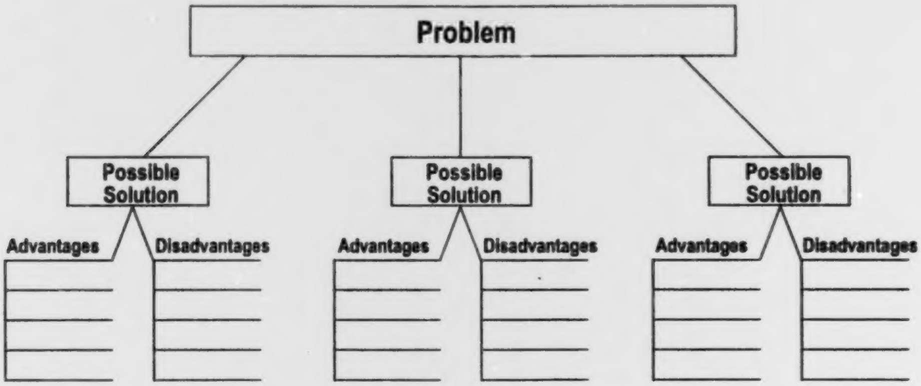
Literature, History, and Storytelling—to bring history to life through the eyes of a historian, storyteller, or author, revealing the social context of a particular period in history.

Have students locate books, brochures, and tapes relevant to a specific period in history. Assign students to prepare reports on the "life and times" of famous people during specific periods of history. Ask students to write their own observations and insights afterwards.

Graphic Organizers—to transfer abstract concepts and processes into visual representations.

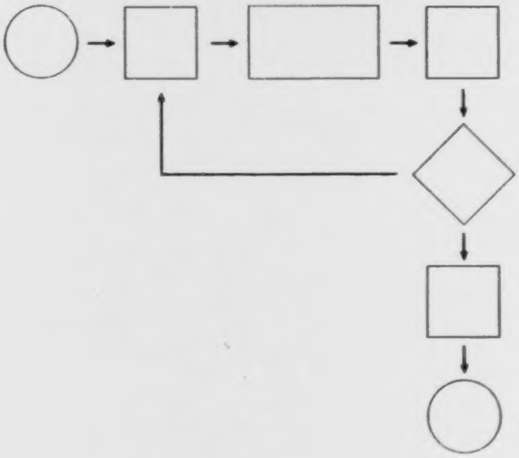
Consequence Diagram/Decision Trees: illustrates real or possible outcomes of different actions.

Have students visually depict outcomes for a given problem by charting various decisions and their possible consequences.


Problem
Possible Solution
Advantages
Disadvantages
Possible Solution
Advantages
Disadvantages
Possible Solution
Advantages
Disadvantages

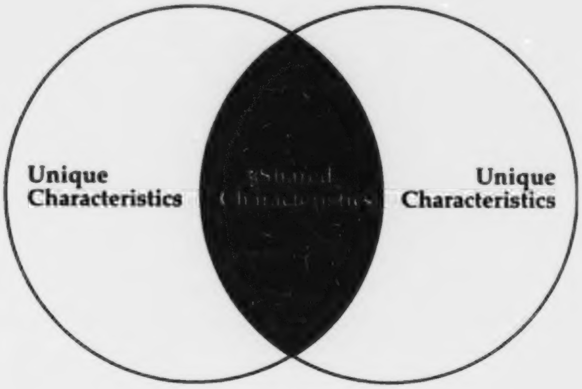
Flowchart: depicts a sequence of events, actions, roles, or decisions.

Have students structure a sequential flow of events, actions, roles, or decisions graphically on paper.



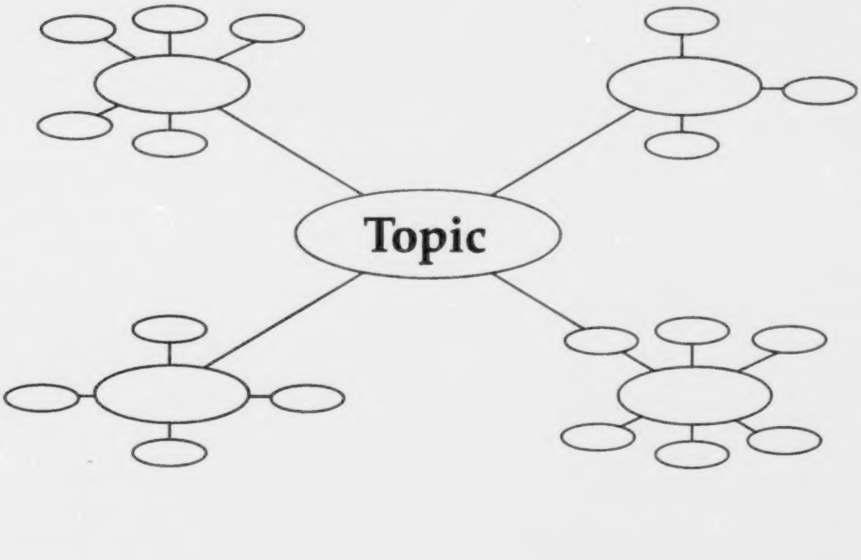
Venn Diagram: analyzes information representing the similarities and differences among, for example, concepts, objects, events, and people.

Have students use two overlapping circles to list unique characteristics of two items or concepts (one in the left part of the circle and one in the right); in the middle have them list shared characteristics.


Unique Characteristics
Shared Characteristics
Unique Characteristics

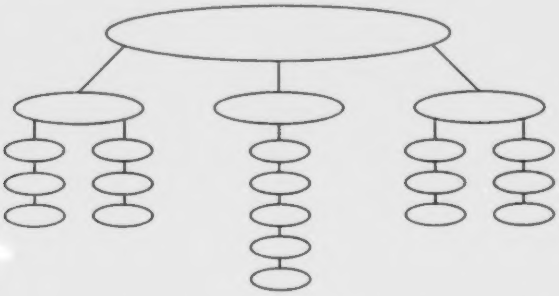
Webbing: pictures how words or phrases connect to a topic.

Have students list topics and build a web-like structure of words and phrases.



Concept Mapping: shows relationships among concepts.

Have students select a main idea and identify a set of concepts associated with the main idea. Next, have students rank the concepts in related groups from the most general to most specific. Then have students link related concepts with verbs or short phrases.



Portfolio—to capture students' learning within the context of the instruction.

Elements of a portfolio can be stored in a variety of ways; for example, they can be photographed, scanned into a computer, or videotaped. Possible elements of a portfolio could include the following selected student products:

Written Presentations
- expressive (diaries, journals, writing logs)
- transactional (letters, surveys, reports, essays)
- poetic (poems, myths, legends, stories, plays)

Representations
- maps
- graphs
- dioramas
- models
- mock-ups
- displays
- bulletin boards
- charts
- replicas

Oral Presentations
- debates
- addresses
- discussions
- mock trials
- monologues
- interviews
- speeches
- storytelling
- oral histories
- poetry readings
- broadcasts

Visual and Graphic Arts
- murals
- paintings
- storyboards
- drawings
- posters
- sculpture
- cartoons
- mobiles

Performances
- role playing, drama
- dance/movement
- reader's theater
- mime
- choral readings
- music (choral and instrumental)

Media Presentations
- films
- slides
- photo essays
- print media
- computer programs
- videotapes and/or audiotapes

Learning Cycle—to engage in exploratory investigations, construct meanings from findings, propose tentative explanations and solutions, and relate concepts to our lives.

Have students explore the concept, behavior, or skill with hands-on experience and then explain their exploration. Through discussion, have students expand the concept or behavior by applying it to other situations.

Field Experience—to observe, study, and participate in a setting off the school grounds, using the community as a laboratory.

Plan and structure the field experience with the students before the visit. Engage in follow-up activities after the trip.

Language Experience Approach—to elicit an orally described experience.

Plan a shared experience for the class. Have students describe the experience as a designated student (or the teacher) records what is said. Next, have students read the story aloud and then use it as a basis to engage in various teacher-planned activities, both oral and written.

Teaching Suggestions

The standards and benchmarks of the Sunshine State Standards are the heart of the curriculum frameworks and reflect the efforts to reform and enhance education. The following pages contain unit teaching suggestions of sample performance descriptions for students to demonstrate achievement of benchmarks.

Technology and Writing

1. Have students summarize information in the form of outlines, written summaries, graphs, charts, and tables, using systems such as indexing, filing, and databases.
2. Have students produce written projects that demonstrate knowledge of different presentational formats for print, quantitative, and graphic information that are visually appealing and that are appropriate for the intended audience.
3. Have students integrate research notes into an electronic database, array data on an electronic spreadsheet, and use graphs to enhance persuasive writing.

Reading

1. Have students keep a journal of questions about texts read.
2. Using several prereading strategies, have students write notes about expected content, purpose, and organization of a text to be read. Then after reading the text, have students discuss which strategies were the most effective with other students in small groups.
3. Have students use such tools as learning logs, charts, Venn diagrams, or a matrix to record questions and major concepts during reading assignments.
4. With other students in a small group, have students write and act out dialogues that might, for example, occur between a coach and a football player and those that might occur between a bank president and a loan officer. With the whole class, have students analyze the differences in language between the two pairs.

5. Have students choose and use an appropriate strategy, such as outlining or note taking, to summarize a chapter of a novel set during a particular time period, such as the Civil War.

6. With other students in a small group, have students examine three different technical reports on the same topic, identify methods used in each report to explain and clarify the main idea, and then discuss which report is most effective and why.

7. Have students present an analysis of stereotyping, bias, propaganda, and contrasting points of view in material read.

8. Have students read an essay to determine the author's point of view and make a personal determination of the validity of the author's argument.

9. Have students keep a log of materials read outside of class and use the log to identify personal preferences regarding fiction and nonfiction.

10. Have students design an effective resume on a computer in response to a job advertisement.

11. Have students maintain a portfolio as an assessment tool that illustrates growth over time.

12. Have students select a newspaper editorial that is especially effective in persuading the reader and describe the details and appeals that make this editorial convincing.

13. Have students use information systems, such as graphs, almanacs, government publications, microfiche, news sources, videotapes, artifacts, and public telephone information services to gather information for a project.

14. Have students select a historical document, gather information from a variety of other sources that validate or reject the statements made in the document, and share their findings with the class.

15. Have students gather, interpret, and evaluate information from reading, electronic sources, observations, surveys, and interviews and prepare a multimedia presentation on differences in verbal interaction patterns of males and females.

Writing

1. Have students create a matrix to record and sort facts before writing a report on, for example, marine life in the Apalachicola Bay.

2. Have students revise word choice to add precision and clarity and to avoid repetition in an essay that compares and contrasts realism and naturalism.

3. Have students maintain a portfolio as an assessment tool that shows progress in the various drafts of specific pieces of writing.

4. Have students create a resume to be sent to a personnel office or a college registrar, using available word-processing tools to check spelling, sentences formation, and grammar.

5. With the students in a small group, have students collect information from the Internet, interpret quantitative data correctly, and construct graphs comparing corporate profits in the publishing industry with the corporate profits in the broadcast industry.

6. Have students write a letter to the governor that includes statistics to persuade him or her not to (or to) act on an issue, for example not to (or to) increase the state's speed limit.

Listening, Viewing, Speaking

1. Have students listen to a radio commercial and participate in a class discussion on factors that made the commercial either effective or ineffective in persuading him or her.

2. With others in a small group, have students discuss favorite books and authors, then choose a new selection to read based on books and authors that other group members have recommended.

3. Have students in conversations demonstrate an awareness of and sensitivity to the various dialects, accents, and speech patterns in a multicultural community.

4. Have students listen to political advertisements on the radio and discuss the advertisements' bias with other students.

5. Have students compare and contrast video and print versions of the same work in terms of main concepts, supporting details, stereotypes, bias, and persuasion techniques.
6. Have students watch a subtitled foreign film and discuss with other students how people from different cultures use different gestures.
7. Have students present an impromptu speech to the class in which he or she uses volume, stress, pacing, enunciation, eye contact, and gestures effectively.
8. With a partner, have students create a list of methods he or she could use to help explain a math problem to a foreign exchange student.
9. Have students present a demonstration to the class in which he or she uses effective visual aids to clarify an unusual process.
10. Have students work in pairs to prepare a presentation comparing responses to a meeting of the county commission on a local issue.
11. Have students accurately use quantitative data to persuade an audience to take action on an environmental or health issue.

Language

1. Have students compare two different works from the same culture and time period and discuss with other students what the works reveal about the culture and time period in which they were written.
2. Have students roleplay a first meeting with other students or adults and then roleplay a more formal interaction in a job interview.
3. Have students recognize and appropriately use denotation and connotation in literary, informational, or technical writing.

4. Have students rewrite political documents or literary works, such as the Declaration of Independence or Hamlet's "To Be or Not to Be" soliloquy, in colloquial language to demonstrate an understanding of the concepts and principles in the document.
5. Have students analyze the last two State of the Union addresses and explain how analogies, imagery, and other comparisons provide insight into the speaker's motives and opinions.
6. Have students consider whether their own writing takes into account the interests and backgrounds of intended or potential readers and uses personal reflection and voice to connect with known audiences such as friends, parents, or teachers.
7. Have students use and critically analyze the effects of specific production elements on the advertising of products and then observe and report these effects on different audiences, such as senior citizens and college-age people, or different cultural groups.
8. Have students use multimedia technology to integrate pictures, text, and sound into presentations about a topic of personal interest.
9. Have students analyze mass-media messages by identifying the persuasive techniques being used and describing possible cause-and-effect relationships between mass media and public opinion trends.
10. Have students explain that people have legal ownership over what they create and that other people must obtain permission before these creations can be used.

Literature

1. With others in a small group, have students create a chart of characteristics that distinguishes various forms of fiction.
2. Have students write a persuasive essay explaining why a selected literary work should be considered a classic.
3. After studying a variety of types of drama, categorize a list of familiar plays according to their characteristics.

4. Have students write a paper in which they compare a novel written in the 19th century with a modern novel in terms of stylistic and technical qualities.

5. Have students keep a reading journal in which they reflect on the connections between their own lives and the characters, events, motives and causes of conflict in the text.

6. Have students write an essay that analyzes how effectively an author uses complex elements of plot and draws conclusions as to the author's strengths and weaknesses.

7. Have students create a matrix analyzing the way in which the characters in a literary work are influenced by the setting in which they live.

8. Have students participate in a group presentation in which each member of the group discusses a different aspect of the same poem (for example, one person discusses rhythm and rhyme and another discusses figurative language).

9. Have students select a universal theme and then conduct a search for examples of fiction, poetry, and drama from various cultures that focus on this theme.

10. Have students rewrite a short story as a one-act play and reflect on the ways in which the content of the story changed when translated into a play.

11. Have students participate in a class project in which small groups of students research how a text is viewed according to a certain perspective (such as feminist, historical, psychoanalytical, and various cultural perspectives) and present their perspectives to the class.

12. Have students select a work that people have read for generations and research the different ways that people have interpreted it and responded to it over the years.

13. Have students read poems aloud to themselves, select a passage that is particularly compelling, and write an essay explaining how the poet uses sounds and images in the passage.

Accommodations/Modifications for Students

The following accommodations/modifications may be necessary for students with disabilities and diverse learning needs to be successful in school as well as any other placement. The specific strategies may be incorporated into the Individual Educational Plan (IEP) or 504 Plan as deemed appropriate.

Environmental Strategies

Provide preferential seating. Seat student near someone who will be helpful and understanding.
Assign a peer tutor to review information or re-explain.
Build rapport with student; schedule regular times to talk.
Reduce classroom distractions.
Increase distance between desks.
Note that student may need frequent breaks for relaxation and small talk.
Accept and treat the student as a regular member of the class. Do not point out that the student is an ESE student.
Note that student may leave class to attend the ESE support lab.
Additional accommodations may be needed.

Organizational Strategies

Help student use an assignment sheet/notebook or monthly calendar.
Allow student additional time to complete tasks/take tests.
Help student organize notebook or folder.
Help student set timelines for completion of long assignments.
Help student set time limits for assignment completion. Question student to help focus on important information.
Help highlight the main concepts in the book.
Ask student to repeat directions given.
Ask parents to structure study time. Give parents information about long-term assignments.
Provide information to ESE teachers/parents concerning assignments, due dates, and test dates.
Allow student to have an extra set of books at home and in the ESE classroom.
Additional accommodations may be needed.

Motivational Strategies

Encourage student to ask for assistance when needed.
Be aware of possible frustrating situations.
Reinforce appropriate participation in your class.
Use nonverbal communication to reinforce appropriate behavior.
Ignore nondisruptive, inappropriate behavior as much as possible.
Allow provisions for physical movement (distributing materials, running errands, etc.).
Develop and maintain a regular school/home communication system.
Encourage development and sharing of special interests.
Capitalize on student's strengths.
Provide opportunities for success in a supportive atmosphere.
Assign student to leadership roles in class or assignments.
Assign student a peer tutor/support person.
Assign student an adult volunteer or mentor.
Additional accommodations may be needed.

Presentation Strategies

Tell student the purpose of the lesson and what will be expected during the lesson (provide advance organizers).
Communicate orally and visually, and repeat as needed.
Provide copies of teacher's notes or student's notes (preferably before class starts).
Accept concrete answers; provide abstractions that student can handle.
Stress auditory/visual/kinesthetic mode of presentation.
Recap or summarize the main points of the lecture.
Use verbal cues for important ideas and to help. ("The next important idea is....")
Stand near the student when presenting information.
Cue student regularly by asking questions, giving time to think, then calling student's name.
Minimize requiring the student to read aloud in class.
Use memory devices (mnemonic aids) to help students remember facts and concepts.
Allow student to tape the class.
Additional accommodations may be needed.

Curriculum Strategies

Help provide supplementary materials that student can read.
Provide Parallel Alternative Strategies for Students (PASS) materials.
Provide partial outlines of chapters, study guides, and testing outlines.
Provide opportunities for extra drill before tests.
Reduce quantity of material (i.e., reduce spelling/vocabulary lists, reduce number of math problems, etc.).
Provide alternative assignments that do not always require writing.
Supply student with samples of work expected.
Encourage good quality of work (which involves proofreading, rewriting), not speed.
Use worksheets that are visually clear and adequately spaced. Student may not be able to copy accurately or fast enough from the board or book; make arrangements for student to get information.
Encourage the use of graph paper to align numbers.
Make specific comments to correct responses on written or verbal class work.
Allow students to have sample or practice test.
Provide all possible test items and student or teacher selects specific number. Give oral examinations and quizzes.
Provide extra assignment/test time.
Accept some homework papers dictated by the student and recorded by someone else.
Modify length of outside reading.
Provide study skills training/learning strategies.
Arrange to offer extra study time with student on specific days and times.
Allow study buddies to check spelling.
Allow for use of technology to check spelling.
Allow access to computers for in-class writing assignments.
Allow student to have someone edit papers.
Allow student to use fact sheet/tables/charts.
Tell student in advance what questions will be asked.
Color code steps in a problem.
Provide list of steps that will help organize information and facilitate recall.
Assist in accessing taped texts.
Reduce the reading level of assignments.
Provide opportunity for student to restate assignment directions and due dates.
Additional accommodations may be needed.

Testing Modifications

Allow extended time for tests in the classroom and/or in the ESE support lab.
Provide adaptive tests in the classroom and/or in the ESE support lab (reduce amount to read, cut and paste a modified test, shorten, revise format, etc.).
Allow open book/open note tests in the classroom and/or ESE support lab.
Allow student to take tests in the ESE support lab for help with reading and directions.
Allow student to take tests in the ESE support lab with allotted time to study.
Allow student to take tests in the ESE support lab using a word bank of answers or other aid as mutually agreed.
Allow student to take tests orally in the ESE support lab.
Allow the use of calculators, dictionaries, or spell checkers on tests in the ESE support lab.
Provide alternative to testing (oral reports, making bulletin board, poster, audiotape, demonstration, all notes on chapters, etc.).
Provide enlarged copies of the answer sheets.
Allow copy of tests to be written upon and later have someone transcribe the answers.
Allow and encourage the use of a blank piece of paper to keep pace and eliminate visual distractions on the page.
Allow for use of technology to check spelling.
Provide alternate test formats for spelling/vocabulary tests.
Highlight operation signs, directions, etc.
Allow students to tape record answers to essay questions.
Use more objective items (fewer essay responses).
Give frequent short quizzes, not long exams.
Additional accommodations may be needed.

Evaluation Criteria Modifications

Student is on an individualized grading system.
Student is on a pass/fail system.
Student should be graded more on daily work and notebook than on tests (i.e., 60% daily, 25% notebook, 15% tests).
Student will have flexible time limits to extend completion of grading into next grading period.
Additional accommodations may be needed.

SAT Vocabulary Word List

Below is a list of words which occurr most frequently on the SAT.

aberrant
abstain
abstruse
accolades
acquiesce
acute
adage
admonish
adroit
adulterate
adversity
advocate
aesthetic
affable
aggressive
alienate
alleviate
alloy
allusion
aloof
altruistic
ambiguous
ambivalent
ambulatory
ameliorate
amiable
amity
anarchy
anecdote
animosity
annihilate
anonymous
antagonist
antidote
apathy
apocryphal
appease
arbitrary
arid
arrogant
articulate
ascetic
ascribe
assuage
atheist
atrophy
augment
auspicious
autocrat
aversion
babble
banal
barren
belittle
belligerent
benefactor
benevolent
benign
biased
bizarre
bland
blasphemous
blithe
blunder
bombastic
brawny
brevity
brittle
broach
bureaucracy
cacophony
cajole
callous
callow
clamor
candid
capricious
caustic
celestial
censor
censure
chaos
cherubic
chronic
circumlocutory
clemency
coalesce
coddle
coerce
cognizant
commensurate
compatible
competent
complacent
comply
comprehensive
concise
congenital
conscientious
contemplation
contempt
contend
contrite
controversy
copious
corpulent
corroborate
credulous
crescendo
cynical
dawdle
dearth
deceit
decorous
defer
definitive
degrading

delectable
demise
deplete
deplore
depravity
deprecate
derision
desiccate
desist
desolate
despondent
despot
destitute
deter
deteriorate
detest
detriment
devious
didactic
diffident
digress
diligent
dilute
diminish
din
discern
discord
discreet
discursive
disdain
disgruntled
disinterested
disparage
disparity
disperse
disrepute
dissemble
dissonant
distended
distort
distraught
diversity
divert
divulge
dogmatic
drone
dubious
duplicity
dynamic
eccentric
ecstatic
edifying
efface
effervescent
elated
elicit
elucidate
elusive
emaciated
embellish
embezzle
emend
emulate
enervate
engender
enhance
enigma
enthrall
ephemeral
epitome
equivocate
eradicate
erratic
erroneous
erudite
esoteric
euphonious
evade
evoke
exacerbate
exasperated
exemplify
exigency
exorbitant
exorcise
expedient
expedite
explicit
expunge
extol
extraneous
extravagant
extricate
extrovert
facilitate
faction
fallacious
fallible
fanatic
fastidious
felicitous
fervent
fidget
fiendish
flagrant
flaunt
fledgling
flippant
flourish
forestall
formidable
frugal
furtive
garble
garner
glut
gratuitous
gravity
grovel
guile
gullible
hackneyed
harass
hedonism
heretic
heterogeneous
hierarchy
hone
hostile

hyperbole
hypocritical
hypothesis
idiosyncrasy
illusory
immutable
impassive
impecunious
impede
imperturbable
implicit
imply
impregnable
inadvertent
incessant
incisive
incoherent
incongruous
indifferent
indolent
induce
inept
inert
infamous
infer
infiltrate
ingenuous
innate
innocuous
innovation
inquisitive
insatiable
inscrutable
insinuate
insipid
insoluble
insolvent
insurgent
intemperate
intractable
intricate
irascible
irony
irrevocable
jeopardize
labyrinth
laconic
lament
languid
laudable
lethargic
levity
listless
lofty
luminous
luxurious
malicious
mar
meander
mediocre
meticulous
minuscule
misconstrue
miser
mitigate
mobile
munificent
nefarious
novice
noxious
nuance
nullify
obese
objective
obscure
obsolete
obstinate
officious
opulent
ostentatious
pacifist
pariah
parody
parsimonious
pathetic
patronize
paucity
perfunctory
peripheral
perpetual
persevere
perspicacious
pertinent
pervade
pessimist
petty
philanthropic
philistine
pious
placate
plagiarism
platitude
plausible
pompous
ponderous
potent
pragmatic
precipitate
preclude
precocious
preeminent
premise
prestige
pretentious
prevalent
procrastinate
prodigal
prodigy
profuse
prolific
propriety
prosaic
protracted
provincial
provoke
prudent
punctual
pungent
querulous

raconteur
rancid
ratify
rational
ravenous
raze
rebuttal
recalcitrant
redundant
refute
reiterate
rejuvenate
relegate
relevant
renegade
renovate
repository
reprehensible
reproach
repudiate
repulse
rescind
resilient
resourceful
respite
restrained
retaliate
reticent
retract
reverent
rigorous
ruthless
saccharine
sagacious
savory
scanty
scrupulous
scrutinize
sentimental
sequester
serene
servile
sever
skeptical
slothful
sluggish
sobriety
solemn
solicit
solvent
somber
sophisticated
soporific
sparse
spurious
squalid
squander
stagnant
steadfast
stoic
stringent
strut
stultifying
suave
subjective
subordinate
subtle
sullen
supercilious
superficial
superfluous
surly
surmise
surreptitious
susceptible
sycophant
symmetry
synonymous
tactful
taper
tardy
taut
tedious
tentative
terminate
tirade
torpid
tranquil
trivial
turgid
unanimous
unassailable
unceremonious
unflinching
unobtrusive
unprecedented
upbraid
vacillate
vagrant
valiant
valid
variegated
venerate
venturesome
verbose
verify
versatile
viable
vibrant
vicarious
vigilant
vigorous
vilify
vindicate
virtuoso
virulent
vivacious
volatile
voluminous
voracious
vulnerable
whet
zeal
zenith

Correlation to Sunshine State Standards

Standards

1. **Use reading strategies effectively to construct meaning from a range of technical, informative, and literary texts.**

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.A.1.4.1	Select and use prereading strategies that are appropriate to the text, such as discussion, making predictions, brainstorming, generating questions, and previewing to anticipate content, purpose, and organization of a reading selection.	2, 6	
LA.A.1.4.2	Select and use strategies to understand words and text, and to make and confirm inferences from what is read, including interpreting diagrams, graphs, and statistical illustrations.	2	
LA.A.1.4.3	Refine vocabulary for interpersonal, academic, and workplace situation, including figurative, idiomatic, and technical meanings.	1, 2, 3, 5	
LA.A.1.4.4	Apply a variety of response strategies, including rereading, note taking, summarizing, outlining, writing a formal report, and relating what is read to his or her own experiences and feelings.	2, 3, 6	
LA.A.2.4.1	Determine the main idea and identify relevant details, methods of development, and their effectiveness in a variety of types of written material.	2	
LA.A.2.4.2	Determine the author's purpose and point of view and their effects on text.	2, 6	
LA.A.2.4.4	Locate, gather, analyze, and evaluate written information for a variety of purposes, including research projects, real-world tasks, and self-improvement.	1, 2, 3	
LA.A.2.4.5	Identify devices of persuasion and methods of appeal and their effectiveness.	3, 5	
LA.A.2.4.6	Select and use appropriate study and research skills and tools according to the type of information being gathered or organized, including almanacs, government publications, microfiche, news sources, and information services.	1, 2, 3, 4	
LA.A.2.4.7	Analyze the validity and reliability of primary source information and use the information appropriately.	1, 2, 3, 5	
LA.A.2.4.8	Synthesize information from multiple sources to draw conclusions.	1, 2, 3, 6	

Correlation to Sunshine State Standards

Standards

2. Use process writing strategies effectively to meet the needs of a variety of audiences, writers, and types of information being communicated.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.B.1.4.1	Select and use appropriate prewriting strategies, such as brainstorming, graphic organizers, and outlining.	1, 2, 3, 4, 6	
LA.B.1.4.2	Draft and revise writing that • is focused, purposeful, and reflects insight into the writing situation; • has an organizational pattern that provides for a logical progression of ideas; • has effective use of transitional devices that contribute to a sense of completeness; • has support that is substantial, specific, relevant, and concrete; • demonstrates a commitment to and involvement with the subject; • uses creative writing strategies as appropriate to the purpose of the paper; • demonstrates a mature command of language with precision of expression; • has varied sentence structure; and • has few, if any, convention errors in mechanics, usage, punctuation, and spelling.	1, 2, 3, 4, 6	
LA.B.1.4.3	Produce final documents that have been edited for • correct spelling; • correct punctuation, including commas, colons, and common use of semicolons; • correct capitalization; • correct sentence formation; • correct instances of possessives, subject/verb agreement, instances of noun/pronoun agreement, and the intentional use of fragments for effects; and • correct formatting that appeals to readers, including appropriate use of a variety of graphics, tables, charts and illustrations in both standard and innovative forms.	1, 4	
LA.B.2.4.2	Organize information using appropriate systems.	1, 3, 4, 6	
LA.B.2.4.3	Write fluently for a variety of occasions, audiences, and purposes, making appropriate choices regarding style, tone, level of detail, and organization.	1, 3, 4, 5, 6	

Correlation to Sunshine State Standards

Standards

3. **Select and use appropriate speaking, listening, and viewing skills to clarify and interpret meaning in both formal and informal situations.**

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.C.1.4.1	Select and use appropriate listening strategies according to the intended purpose, such as solving problems, interpreting and evaluating the techniques and intent of a presentation, and taking action in career-related situations.	5	
LA.C.1.4.2	Describe, evaluate, and expand personal preferences in listening to fiction, drama, literary nonfiction, and informational presentations.	5, 6	
LA.C.1.4.3	Use effective strategies for informal and formal discussions, including listening actively and reflectively, connecting to and building on the ideas of a previous speaker, and respecting the viewpoints of others.	5	
LA.C.1.4.4	Identify bias, prejudice, or propaganda in oral messages.	5	
LA.C.2.4.1	Determine main concept and supporting details in order to analyze and evaluate nonprint media messages.	5	
LA.C.2.4.2	Understand factors that influence the effectiveness of nonverbal cues used in nonprint media, such as the viewer's past experiences and preferences, and the context in which the cues are presented.	5	
LA.C.3.4.1	Use volume, stress, pacing, enunciation, eye contact, and gestures that meet the needs of the audience and topic.	5	
LA.C.3.4.2	Select and use a variety of speaking strategies to clarify meaning and to reflect understanding, interpretation, application, and evaluation of content, processes, or experiences (including asking relevant questions when necessary, making appropriate and meaningful comments, and making insightful observations).	5	
LA.C.3.4.3	Use details, illustrations, analogies, and visual aids to make oral presentations that inform, persuade, or entertain.	5	
LA.C.3.4.4	Apply oral communication skills to interviews, group presentations, formal presentations, and impromptu situations.	5	
LA.C.3.4.5	Develop and sustain a line of argument and provide appropriate support.	5	

Correlation to Sunshine State Standards

Standards

4. Understand the common features of a variety of literary forms.

Benchmarks		[illegible]	[illegible]
LA.E.1.4.1	Identify the characteristics that distinguish literary forms.	6	
LA.E.1.4.3	Identify universal themes prevalent in the literature of all cultures.	6	
LA.E.1.4.4	Understand the characteristics of major types of drama.	6	
LA.E.1.4.5	Understand the different stylistic, thematic, and technical qualities present in the literature of different cultures and historical periods.	6	

Standards

5. Respond critically and aesthetically to literature.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.A.2.4.3	Describe and evaluate personal preferences regarding fiction and nonfiction.	6	
LA.E.2.4.1	Analyze the effectiveness of complex elements of plot, such as setting, major events, problems, conflicts, and resolutions.	6	
LA.E.2.4.2	Understand the relationships between and among elements of literature, including characters, plot, setting, tone, point of view, and theme.	6	
LA.E.2.4.3	Analyze poetry for the ways in which poets inspire the reader to share emotions, such as the use of imagery, personification, and figures of speech, including simile and metaphor; and the use of sound, such as rhythm, repetition, and alliteration.	6	
LA.E.2.4.6	Recognize and explain those elements in texts that prompt a personal response, such as connections between one's own life and the characters, events, motives, and causes of conflict in texts.	6	

Correlation to Sunshine State Standards

Standards

6. Demonstrate understanding and use of appropriate language for effective visual, oral, and written communication.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.D.1.4.1	Apply an understanding that language and literature are primary means by which culture is transmitted.	2, 5, 6	
LA.D.1.4.2	Make appropriate adjustments in language use for social, academic, and life situations, demonstrating sensitivity to gender and cultural bias.	1, 3, 4, 5	
LA.D.2.4.1	Understand specific ways in which language has shaped the reactions, perceptions, and beliefs of the local, national, and global communities.	1, 2, 5, 6	
LA.D.2.4.2	Understand the subtleties of literary devices and techniques in the comprehension and creation of communication.	1, 2, 3, 4, 5, 6	

Standards

7. Select and use a variety of electronic media to create, revise, retrieve, and verify information.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.B.2.4.1	Write text, notes, outlines, comments, and observations that demonstrate comprehension and synthesis of content, processes, and experiences from a variety of media.	1, 2, 3, 4	
LA.B.2.4.2	Organize information using appropriate systems.	1, 2, 3, 4	
LA.B.2.4.4	Select and use a variety of electronic media, such as the Internet, information services, and desktop-publishing software programs, to create, revise, retrieve, and verify information.	1, 2, 3, 4, 6	
LA.D.2.4.3	Recognize production elements that contribute to the effectiveness of a specific medium.	1, 2, 4, 5	
LA.D.2.4.4	Effectively integrate multimedia and technology into presentations.	1, 4, 5	

Correlation to Sunshine State Standards

Standards

8. Demonstrate understanding of the impact of mass media and the regulations that govern its use.

Benchmarks		Addressed in Unit(s)	Addressed in Class on Date(s)
LA.D.2.4.5	Critically analyze specific elements of mass media with regard to the extent to which they enhance or manipulate information.	1, 2, 5	
LA.D.2.4.6	Understand that laws control the delivery and use of media to protect the rights of authors and the rights of media owners.	1, 5	

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Production Software

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English II

Course No. 1001340

Bureau of Instructional Support and Community Services
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1998

Parallel Alternative Strategies for Students

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English II

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Florida Department of Education

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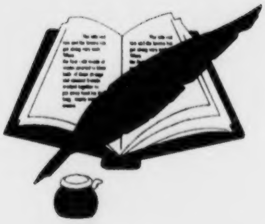

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Introduction

Imagine your world without language....

No love letters, no poetry to move the soul, no debates, no magazines, no Internet, no recipes, no movies, no jokes, no song lyrics, no notes to be passed in class, no talks with your best friend, nothing to remember from one generation to another. Get the picture? Pictures are all you would get or give, plus a couple of grunts and gestures here and there.

The more fluent you are in English, the more you can make your voice heard in your community. Think about it. English is not confined to your English classroom. It is used in your biology and math classes, in the business world, and on sports fields. It is used in your neighborhood and in your circle of friends. In fact, it is hard to think of a place where language is not used and valued. Being a persuasive writer and speaker and an astute reader and listener will enable you to vote more intelligently, speak more confidently, and be more successful. To those ends, this book is offered to address the skills you'll need to communicate effectively and to achieve these goals. You will practice and apply these communication skills and strategies to demonstrate your command of integrated technology, reading, writing, listening, viewing, speaking/ language, and literature.

Unit 1: Integrating Technology—Using the Internet will help you learn the ins and outs of using technology to find useful information. The Internet is a maze of roads and symbols to the collection of computer networks. The guidance and direction you get in this unit will help you locate what you want among the millions of destinations in this new technological galaxy.

Unit 2: Reading—Understanding What You Read will not only help you understand what you read, it will help you read critically and evaluate what you read. You will learn techniques which will help you decode unfamiliar words and content. You will learn strategies which will help you read critically and evaluate what you read to make logical and informed choices.

Unit 3: Writing—Building Your Essay will take you through the steps of writing an essay using the mnemonic TOWER. You will first think of a topic and then order your thoughts. Next you will write the first draft of your essay which you will finish in the next unit.

Unit 4: Revising and Editing—The Final Draft will help you fine tune your essay using the additional steps described in the mnemonic TOWER. You will first revise and edit the first draft of your essay. Then, your final draft will be rewritten into a polished paper of which you can be proud.

Unit 5: Listening, Viewing, Speaking—Communicate! will teach you skills you will need whether you are listening to a speaker, giving a formal presentation, or participating in a group discussion. It will help you use spoken language, body language, and visual aids to be an effective face-to-face communicator. You will also learn to analyze presentations to your best advantage.

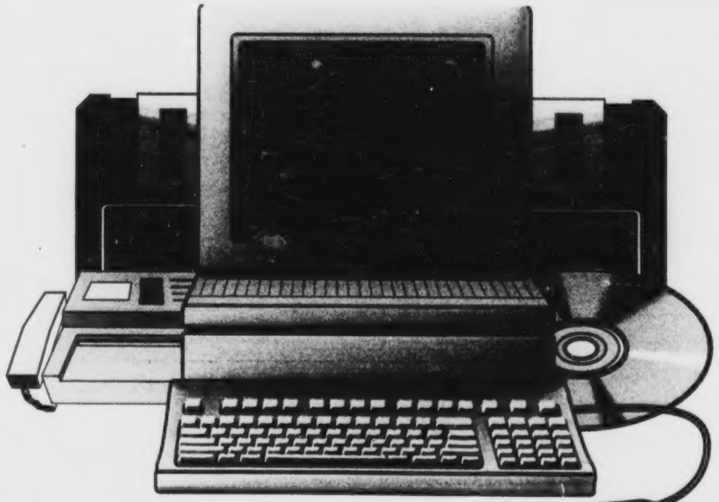
Unit 6: Literature—Entertainment and Information will provide a tool with which to explore both foreign worlds and familiar emotions. Using this tool well takes more than just reading the words in a poem or story. You will learn how to appreciate the value of literature and how to use this to better understand people and the world in which you live.

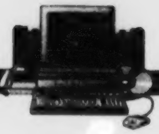
Whether you notice it or not, each time you talk or write well about any subject or topic, you use particular words or terms. Think of a subject you know well and imagine trying to discuss it without using special terms.

Think of how many words you'd have to use if you couldn't use the word *Internet* when discussing the uses of computers. Likewise, the subject of each unit in this book has its own special vocabulary. The beginning of each unit in this book has a list of essential vocabulary terms for that unit's subject. These terms are **bolded** the first time they are used in the unit's discussion. Make sure you understand each bolded term clearly before you move on in the unit. Without a good working knowledge of these terms, the language of this book will begin to sound...well, like a foreign language.

Practice and *Application* activities have been included in each unit so you can measure your comprehension of the various skills presented. The bolded terms in the directions of each *practice* or *application* describe the skill that is being presented. The good student knows that getting a high score on these activities is only half the task. The other half is knowing why your answers are correct or incorrect. In short, use these activities to demonstrate your new-found knowledge rather than to show your ability to guess well.

Unit 1: Integrating Technology—Using the Internet





Unit 1: Integrating Technology—Using the Internet

Overview

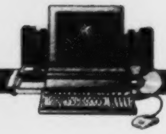
At one time it was the telephone. Then it was the television. When these technological gadgets first hit the market, most people thought they would never become household items. They were just passing fancies. Nothing could have been further from the truth. The telephone and television have become so common that indeed we are surprised when we don't find both of them in someone's home.

So it was with the computer during its infancy in the 1960s. Few people had the foresight to imagine that computers would become a common and necessary part of our everyday lives. Try to imagine all computers being gone, starting with personal computers to the incredibly powerful computers that run our country's telephone systems. Imagine how our lives would change in a flash!

Computers and online technology have given us access to a wealth of materials, including articles, texts, and other documents. In the past, your research for a school project would have been limited to the contents of your local libraries. You could have gotten documents from distant libraries, but the process would have taken weeks, at least. Today you can get many research articles and books in the time it takes to get on the Internet, locate the document, download, or view it. Often, the process can be done in a matter of minutes. In this unit you will learn how to find documents you want on the Internet.

Computers and online technology have also helped us create a new mail system. In a matter of seconds you can send a message on the Internet to any other computer system that is online. You can be anywhere and read the mail, even on vacation or at the beach. Sending a letter from Florida to California over the Internet takes seconds, just a few strokes of the keys and a few clicks of a mouse, as you will learn in this unit.

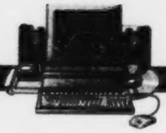
Like all technology, computers and online technology can be used for good and productive purposes or can be used to waste time. The knowledge you gain in this unit will help you operate on the information highway. What you do once you're on the Internet is up to you. Use it wisely and responsibly.



Vocabulary

Study the vocabulary words and definitions below.

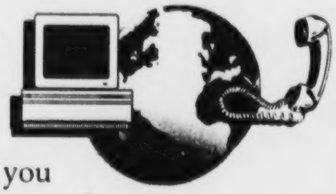
Boolean wording	specific words or symbols used to narrow down a topic search on the Internet *Examples*: or, and, not, "+", and "-"
button bar	a bar with icons or pictures to click on that perform different functions
document	written information
electronic reference	the source and location of reference information obtained from the Internet or electronic means
gopher	a text-based application for finding specific information on the Internet (used for older document management systems)
Internet	a collection of computer networks to view, retrieve, or share information from around the world
Internet address	the electronic address used to access a specific site
menu	a collection of related commands or applications



MLA style	a set of written procedures from the Modern Language Association used to write papers and resources
search engine	a tool used to find specific references or web sites on the Internet
web page	a site on the Internet with its own address; may provide information or links to other sites
window	a graphic method of interacting with a computer program to open its applications

The Information Highway: A New Mode of Travel

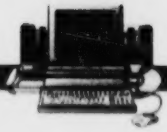
The **Internet** is a collection of computer networks. A good way to think of this is to imagine your telephone system. From your phone, you can dial up and contact any other phone in the world. The Internet permits you to use any computer with the right program to connect with any other computer or database that is also programmed for such a connection. This connection can occur through phone lines, cable systems, or directly wired access. The Internet allows users to view, retrieve, or share information with other users around the world. The use of the Internet allows you access to information that is current, ever-changing, and not limited to resources available within the school setting. However, like the information you get from a book or other resources, information from the Internet should be checked for accuracy and appropriateness.



The Internet opens many doors to educational opportunities that were never before possible. Users can communicate with peers and/or mentors around the world. They can interview authors or witnesses to actual events and then write about the experiences. Internet users can also get up-to-date current events and contemporary literature before it comes out in printed material. The Internet also provides you with the opportunity to publish and to share your own work, as well as to collaborate on projects with people on the other side of the world.

The Internet has its own language—terms and phrases that are used to describe applications and other items common to this system. Words or phrases that are underlined are defined within this list.

> **Browser:** A software program on an individual machine (computer) that is used to view various Internet resources. *Netscape* is an example of a web browser.
>
> **Electronic Mail (e-mail):** Messages, usually text, sent from one person to another via computer. Pictures and files can be sent as attachments to be viewed by other programs. E-mail can also be sent automatically to a large number of **Internet addresses** (Mailing List).
>
> **File Transfer Protocol (FTP):** A common method of moving files between two computers. FTP is a special way to logon to another Internet site for the purpose of retrieving and/or



sending files. There are many Internet sites where material or programs can be obtained by using the word *anonymous* when you login. These sites are called *anonymous* FTP servers.

Home Page (or **Homepage**): (1) The **web page** that your browser is set to use when it starts up; (2) the main web page for a business, school, organization, person; or (3) the main page of an Internet site.

Hypertext: Text (usually colored or underlined) that contains links to other **documents** or sites. Pictures can also be links to other information.

HyperText Markup Language (HTML): The coding language used to create hypertext documents for use on the World Wide Web (WWW). HTML files are meant to be viewed using a web browser such as *Netscape* or *Internet Explorer*.

HyperText Transport Protocol (HTTP): The protocol for moving hypertext (HTML) files across the Internet. *HTTP* is the beginning of a World Wide Web address written as: http://

Internet Relay Chat (IRC): Multiuser live chat. A chat room is an Internet site that allows you to communicate with others. It may be public or private and cover a wide range of topics. CAUTION: Be careful who you are "chatting" with as you don't know who they are.

Listserv: The most common kind of mailing list. Users can subscribe to a list and receive messages generated by other members.

Netscape: A WWW Browser and the name of a company.

Network: Two or more computers connected together so that they can share resources. When two or more networks are connected together, it is called an *internet*. Two or more networks connected for company or internal private use is called an *intranet*.

Newsgroup: A bulletin board system that allows users to post messages, ask questions, and receive responses. Newsgroups are classified by specific topics. Messages and replies remain posted for a period of time for reference.

Posting: A single message entered into a newsgroup or e-mail system.

Search Engine: A program that connects you to a database of web sites and Internet resources. Enter a topic or keyword(s) and a search engine will locate databases or listings that may contain the information you are in search of.

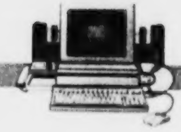
Server: A machine on a network that many users access and use to store or retrieve information. A web server houses Internet sites and shares web pages and/or files.

Transmission Control Protocol/Internet Protocol (TCP/IP): This is the protocol that defines the Internet. To be truly on the Internet, your computer must run TCP/IP software.

Telnet: The command/program used to login from one computer to another.

Uniform Resource Locator (URL): The standard way to give the address of any resource on the Internet that is part of the WWW. A URL looks like this: http://www.yahoo.com OR ftp://ftp.netscape.com

World Wide Web (WWW): The entire collection of Internet resources that can be accessed including text, graphics, sound files, etc., using web *browsing* software.



Search Engines: How to Find a Needle in a Haystack

The Internet gives you access to an ever-growing wealth of information. In many of your research projects, you will want to be able to search this huge bank of data and select relevant information. There is a vast amount of information available online, some of it accurate and relevant, some of it not, and you need to be able to recognize the difference.

There is really no one complete Internet reference available. Numerous search engines are available to locate specific information. Different search engines provide different results based on their method of searching. Some search for titles of web pages, others for keywords. It is helpful to try one or more different search engines to compare results and find other relevant locations. Make the task of searching with a search engine easier by dividing the process into steps.

To locate commonly used search engines, you can choose *Net Search* on the **button bar** of the *browser* **window**. This will connect you to a **menu** of search engines. Be patient, as this site can sometimes be very busy. The URLs of these search engines and other directories have been provided below. To connect to any of the following search engines below, type in the complete URL in the location line of your *browser* and then press *enter*. There are many other searches that are available, and some are tailored to specific needs such as images, phone numbers, or maps. Some of the most common search engines are as follows:

Netscape Search: http://home.netscape.com/home/internet-search.html

Infoseek Search: http://guide.infoseek.com

Lycos Search Engine: http://a2z.lycos.com

Webcrawler Searching: http://webcrawler.com/

W3 Search Engines: http://www.w3.org/pub/DataSources/WWW/Servers.html

Yahoo Internet Directory: http://www.yahoo.com/

WWW Virtual Library: http://www.w3.org/hypertext/DataSources/bySubject/Overview.html

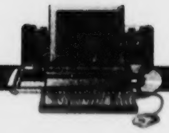
Excite: http://www.excite.com

Magellan: http://www.mckinley.com

Alta Vista: http://altavista.digital.com/

Yahooligans: http://www.yahooligans.com

WhoWhere?: http://www.whowhere.com (locates people on the Internet by name or initials)



Internet Searching and Boolean Wording: Narrowing Your Search

1. Identify a general topic or keyword. Start with a general word or topic and then get specific. (**Example:** Begin with the general topic *wars* then *Vietnam*.) Identify other terms or synonyms that can be used to describe this topic. Use a subject catalog or directory (like Yahoo) to find the general area. Online library catalogs also use Boolean operations for keyword searches.

2. Use **Boolean wording** to narrow down your search.

    - To locate multiple words use AND. The AND will look for titles or keywords that contain all of the words specified. (**Example:** To find information on Florida Panthers, an endangered species, try searching for "Florida AND Panther.")

    - To locate items that may have multiple names or spellings use OR. The OR will look for titles or keywords that contain either of the words specified. (**Example:** To find information on e-mail, try searching for "email OR e-mail")

    - To eliminate unwanted references use NOT. The NOT will eliminate unwanted references that include the word you do not want. (**Example:** To find information on panthers [an endangered species, NOT the hockey team], try "panthers NOT hockey.")

    - As you get more and more specific in refining your search, use combinations of AND, OR, and NOT. (**Example:** "Florida AND Panthers NOT hockey.")

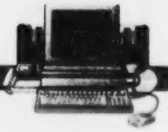
3. Try another search engine that uses a different searching technique. Some search engines are better than others when looking for specific information or for certain types of information. Try several and compare your results. Make sure that you read the "search tips" or "help" and understand how to search using that particular search engine. Find out if the search engine uses AND, OR, and NOT or "+" and "-."

Other tips for better searches are listed below:

1. Make sure that your topic is spelled correctly.
2. Capitalize names or proper nouns.
3. Leave out common words and prepositions to narrow your search. Specific or uncommon adjectives help limit your search.
4. Check the way that the search engine you are using works. Can you limit/increase the number of "hits" or references returned? Does the search engine accept Boolean searching terms or does it use another search method?
5. Analyze your results and then refine your search. Are you getting too few or too many results? Do you need to be more specific or more general in your search? Would it make sense to use a directory or list search to narrow down your topic or search within a category?
6. Try another search engine with the same keywords.
7. Be patient. It sometimes takes time to find specific information.

Tips for Better Searches

✓ *check spelling*
✓ *capitalize names or proper nouns*
✓ *narrow your search*
✓ *check how the search engine works*
✓ *refine your search*
✓ *try another search engine*
✓ *be patient*



Practice

Browse *using a* **search engine** *and locate the* **URLs** *(Uniform Resource Locators) for the following types of sites. You can find any example that fits the following site category.*

educational: ____________________

entertainment: ____________________

state colleges or universities: ____________________

general reference site: ____________________

state government: ____________________

commercial: ____________________

sports: ____________________

List the **addresses** *(URLs) for the following sites. (Use Net Search to help locate them.)*

USA Today: ____________________

ESPN: ____________________

your high school: ____________________

Florida Department of Education: ____________________

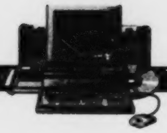
New York Times Bestsellers: ____________________

Sending and Receiving Electronic Mail: The Computer Postal Service

One very common and valuable use of the Internet is the sending and receiving of electronic mail or e-mail. E-mail is very similar to the kind of mail you send by way of the U.S. Postal Service. You have an address at which you receive mail, and you send mail to others at their addresses. You can send or receive a message from any computer that is online to any other computer that is online. One advantage that e-mail has over regular mail (snail mail) is speed. E-mail travels from one site to another, often in a matter of seconds. However, some mail services only send or retrieve mail at periodic intervals and may not be instantaneous.

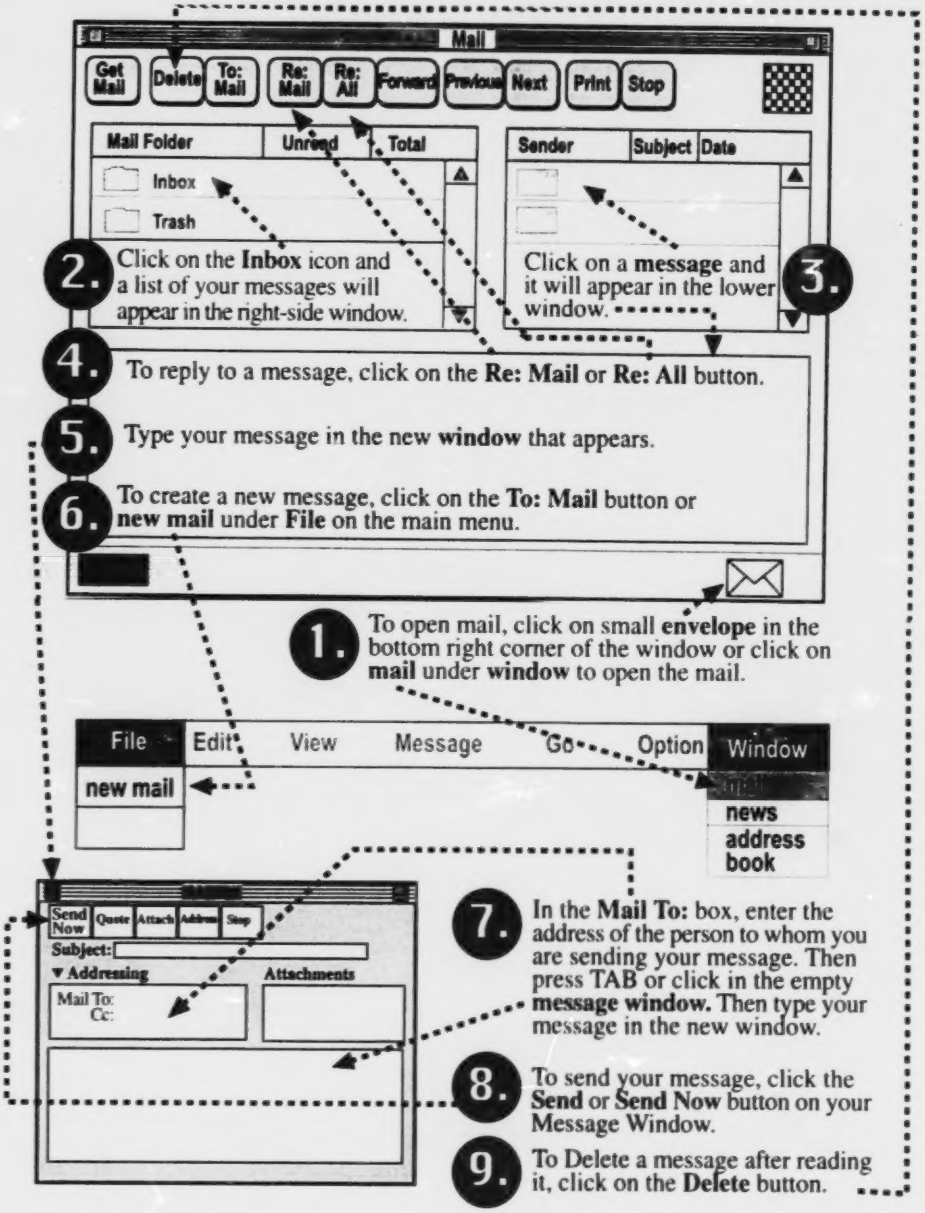
E-mail procedures will vary depending upon the type of computer and e-mail server you use. Your teacher will make sure your computer has been set up properly. Read the steps below and the diagram on page 16 to see one way to send and receive e-mail.

1. Get on the Internet using your browser. When you are online, click on the small *envelope* icon in the bottom right-hand corner or click on *mail* under *Window* on the main menu.
2. To see a list of your messages, click on the *Inbox* icon. A list of your messages will appear in the window on the right side.
3. To see an entire *message*, click on it. The text of the message will appear in the lower window.
4. To reply to message, click the *Re: Mail* icon. This will automatically address your e-mail to the person who sent the message. If you wish to send a message to a list of people, click the *Re: All* icon.
5. Type your message in the new *window* that appears.
6. To create a new message, click on the *To: Mail* button or *new mail* under *File* on your button bar. A new message window will appear.
7. In the *Mail To*: box, enter the address of the person to whom you are sending your message. Then press TAB or click in the *empty message window*. Then type your message in the new window.



8. To send your message, click the *Send* or *Send Now* button on your button bar.

9. To delete a message after reading it, click on the *Delete* button on your button bar. This can also be done by clicking on a message that appears on your list of messages. (See step #2.)


Mail
Get Mail
Delete
To: Mail
Re: Mail
Re: All
Forward
Previous
Next
Print
Stop
Mail Folder
Unread
Total
Inbox
Trash
Sender
Subject
Date
File
Edit
View
Message
Go
Option
Window
new mail
mail
news
address book
Send Now
Quote
Attach
Address
Stop
Subject:
▾ Addressing
Attachments
Mail To:
Cc:

2. Click on the **Inbox** icon and a list of your messages will appear in the right-side window.

3. Click on a **message** and it will appear in the lower window.

4. To reply to a message, click on the **Re: Mail** or **Re: All** button.

5. Type your message in the new **window** that appears.

6. To create a new message, click on the **To: Mail** button or **new mail** under **File** on the main menu.

1. To open mail, click on small **envelope** in the bottom right corner of the window or click on **mail** under **window** to open the mail.

7. In the **Mail To:** box, enter the address of the person to whom you are sending your message. Then press TAB or click in the empty **message window.** Then type your message in the new window.

8. To send your message, click the **Send** or **Send Now** button on your Message Window.

9. To Delete a message after reading it, click on the **Delete** button.

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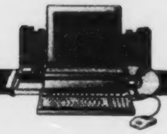
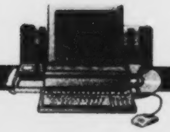


Practice

Get on the Internet using a browser and establish an **e-mail** *account if you don't already have one. (Procedures will vary depending upon the computer and the server.)*

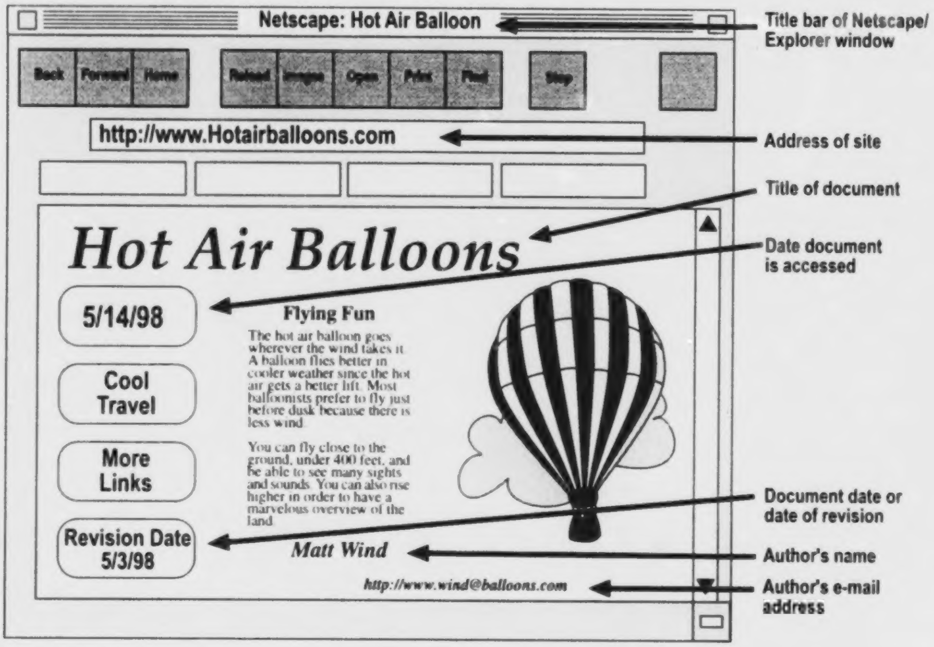
What is your e-mail address? ______________________________

As soon as your account is active, send a short e-mail message about your class to your teacher or the student sitting next to you. Then reply to an e-mail message that you receive.



Citing Electronic References: Giving Credit Where Credit Is Due

It is important to give credit for information from other sources. Internet and **electronic references** or sources are no different from other reference materials except that they are constantly changing. One of the major reasons to cite references is to be able to locate the information again. When citing a reference, it is important to obtain the following information: name(s) of author(s), title of document, title of complete work (if available), complete address of site, and document date or latest revision.



Netscape: Hot Air Balloon
Back
Forward
Home
Reload
Images
Open
Print
Find
Stop
http://www.Hotairballoons.com
Hot Air Balloons
5/14/98
Cool Travel
More Links
Revision Date 5/3/98
Flying Fun
Matt Wind
http://www.wind@balloons.com
Title bar of Netscape/ Explorer window
Address of site
Title of document
Date document is accessed
Document date or date of revision
Author's name
Author's e-mail address

The hot air balloon goes wherever the wind takes it. A balloon flies better in cooler weather since the hot air gets a better lift. Most balloonists prefer to fly just before dusk because there is less wind.

You can fly close to the ground, under 400 feet, and be able to see many sights and sounds. You can also rise higher in order to have a marvelous overview of the land.

The **MLA (Modern Language Association) style** for citations of electronic resources is very similar to that for nonelectronic resources. It should include all applicable information from the resource. Document titles should be enclosed in quotation marks, and complete titles should be in italics or underlined. The Internet is not a permanent or static resource, so it is very important to include the date you accessed or received the information and the date of the last revision. It is also helpful if you set your web browser to print the title, address, and date on pages that are printed out for reference and to print e-mails or listservs that are used.

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The following order is used when citing an Internet reference:

> Last name of Author, First name of Author. Title of Document. Title of Entire Work (if applicable). Version, if applicable. Document date or revision date (if different from access date). Complete Internet address including path (date of access).

Other types of references, like Telnet, **gopher**, or FTP use the same or similar formats. Most of the references used in the classroom will probably be of the following types:

World Wide Web Sites

Last name, First name. "Title of document." Complete title of site. Document or revision date (if different from date accessed). Complete Internet address (date accessed).

> Walker, Janice. "Walker/ACW Style Sheet." December 1996. http://www.cas.usf.edu/english/walker/mla.html (13 March 1997).

E-mail, Listserv, and Newsgroup Citations

Last name, First name. Subject of posting or mail. Address or type of communication if personal e-mail (date of access).

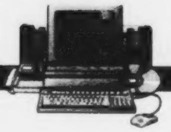
> Gates, Bill. "Where do you want to go today?" Personal e-mail. (1 August 1997).

> Smith, Mary. "Welcome to Think Quest." majordomo@advanced.org (31 December 1996).

CD-ROM References

Last name, First name. "Title of article." Complete title. Version. Copyright date.

> Winsberg, Morton D. "Florida Weather." Atlas of Florida. 1994.

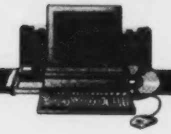


FTP (File Transfer Protocol) Site

Last name, First name. "Title." Document date. Complete Internet address (access date).

Wentworth Publishing Co. "ERIC - Language Arts Lesson Plans." 7 May 1997. ftp://ftp.wentworth.com/wentworth/(29 June 1997).

Classroom-Connect/Lessons/NEW/21-ERIC-Plans/New-Lessons/Language_Arts/Abbreviate.txt (20 May 1997).



Practice

Get on the Internet using your browser to locate **specific information** *on a topic (choose one or get a topic from your teacher). Cite* **electronic references** *using the MLA style. In the space below, write important information such as web sites and other links to your topic. You may want to set your browser to print the date and address of the page on the printed document using Page Setup under the File Menu. Print your document that contains the specific information on your topic.*

Practice

Get on the Internet and use the **newsgroup** *function of your browser (see your teacher for how to set this up) to locate a newsgroup that relates to a specific topic. Read some of the postings and reply to one of the articles through e-mail or by posting a response. Set your browser to print the posting and your response.*

Application

Use the same topic as in the Practice on page 22 and use your browser to locate three more **references**. *Write a short paper and use MLA style to cite your* **electronic references**.

Unit 2: Reading—Understanding What You Read

Imagine your world
without language...

Unit 2: Reading—Understanding What You Read

Overview

At this point in your academic career, you have most likely discovered that reading is important for all of your classes. The better you read, the better you will do not only in English, but in math, science, history, and the rest of your courses, as well as everyday situations. You also have probably discovered that the better you read or understand something, the greater your interest will be in the assignment. And the greater your interest in a reading assignment, the greater the chance that you will do well in the course.

To help you read any text with confidence and interest, this unit will help you improve your reading skills. You will learn, for example, how to preview a text and gain an overview of it before beginning to read it word-for-word. You will learn how to form questions from your preview, and then to read the text in search of answers. Reading methods such as this one will help you use your reading time efficiently and gain a lasting understanding of a text.

Good readers, however, not only understand what they read, they also have learned to read critically. When you read critically, you apply reason to what you read; you judge what is valid and what is not. Too often we think that published information is true simply because it is in a book, newspaper, magazine, or other form of public media—even online. Remember the saying: *Don't believe everything you read!* Some things are facts, whereas others are opinions, and some things are opinions masquerading as facts. Good readers evaluate what they read so they can make informed choices about what to accept and what to reject.

Sometimes the difficulty of understanding a written passage is in trying to follow the argument presented or to grasp and organize all the information conveyed. Sometimes, however, the difficulty begins in just trying to find the meaning of unfamiliar words and phrases. This unit will also help you learn how to use clues in a passage to predict the meanings of words that are new to you.

Usually when we speak of *reading*, we are referring to words, sentences, and paragraphs. Not everything you *read* contains words, however. In this unit you will also practice reading *visual references* such as signs and tables and graphs. You have been doing this kind of reading most of your life. Nobody, for example, has to tell you what the sign for a men's or women's bathroom looks like!

Few skills are as important to a student as reading. Fortunately, no matter what level of reader you are now, you can improve your reading skills and begin to master your reading assignments. With that in mind, study this unit as if it were a passport to understanding more clearly the world that comes to you in words and visual references.

Vocabulary

Study the terms and definitions below.

context clue	the use of surrounding words or sentences to identify the meaning of an unfamiliar word
expository essay	an essay intended to explain something
implied	that which is indicated, suggested, or understood; something not directly stated
main idea	the most important thought, concept, or notion; the point
persuasive essay	an essay intended to change a reader's thought or behavior
prefix	a letter or group of letters added to the beginning of a word to change its meaning
root word	the original or base word in a word that has a *suffix* and/or *prefix*
subtopic	a part of the topic and thesis broken down into parts
suffix	a letter or group of letters added to the end of a word to change its meaning

summary	brief account of the main ideas of a text
thesis	the position or attitude the writer is taking on a topic
topic sentence	the sentence that tells the focus or subject of a paragraph
topic	the subject of written material; what the material is about

Previewing: Getting the Big Picture

Most of the texts you read, whether they are books, articles, or essays, are constructed or organized in similar ways. They all have, for example, a title. They all have an opening or introductory paragraph and a closing or concluding paragraph. The paragraphs in between are called body paragraphs, and they often have a **topic sentence**. The topic sentence states the **main idea** of the paragraph or what the rest of the paragraph will support, argue, discuss, or illustrate. Many texts also have headings and subheadings. These divide the text into sections and describe in a word or phrase the contents of each section.

First read the *title* of the article, essay, or chapter in a book. Then search for any *headings* or *subheadings* that separate the material into sections or divisions. Look for any *illustrations*. Then read the *opening paragraph* of the work. Follow this step by reading the *first sentence of each paragraph*. And finish by reading the entire *closing paragraph*. This process will give you a map of the reading. You are becoming familiar with the text. You are learning what the **topic**, **thesis**, and **subtopics** of the reading are and how these are organized.

Another way to see this process is to think of it as laying out the skeleton or the bare bones of the text. Later you will add the details. This first step is called *previewing*. During the previewing step, you begin to see the big picture.

Here are the topic, thesis, and subtopics presented in a chart:

Topic, Thesis, and Subtopic

topic: (the subject of the essay)	racism
thesis: (what the writer is going to say or argue about the topic)	Racism is a prejudice caused by unfounded fear of those unlike ourselves.
subtopics: (how the writer has broken down the thesis)	(1) who we consider to be unlike ourselves (2) why we fear those unlike ourselves (3) how we can overcome the fear

Previewing also helps you discover the writer's purpose: Is the writer attempting to explain something? To describe something? To argue something? To entertain? Knowing the writer's purpose, thesis, and subtopics helps you to organize and interpret information and ideas right from the start, so you read more efficiently.

Previewing reading materials, such as your textbook or magazine articles, will help you understand new and challenging information and arguments. Using the chart on page 33, complete the following steps and answer the corresponding questions when previewing texts.

Previewing Reading Materials

1. **Read the title.** What is the *general subject* of the material? On what *specific part* of the general subject will the material focus? Does the title tell you whether the material is intended to explain or to argue how the *author feels* about the subject?
2. **Skim through the selection, looking for chapter titles, headings, subheadings, etc.** How is the material divided? If it is a book, skim the table of contents for chapter titles. If it is a chapter or article, skim for headings and subheadings. What do these divisions tell us about the content of the article? Think of them as the bones or skeleton of the material. As you read, place the information and ideas where they belong on the skeleton.
3. **Look at the illustrations.** If illustrations appear, what do they tell you about the subject?
4. **Read the opening paragraph.** How does the author feel about the subject? Is he or she presenting an *explanation* or making an *argument*? If you find a thesis statement, underline it.
5. **Read the first sentence of each body paragraph, looking for the topic sentence or main idea of each paragraph.** (The *topic sentence* is the sentence that tells the focus or main idea of a paragraph. It is often placed at the beginning of each paragraph.) What is the main idea of each paragraph? If you find a single word or phrase that tells the topic, underline it.
6. **Read the closing paragraph.** What conclusions does the author draw about the subject?

Previewing an Expository Essay: What Did You Learn?

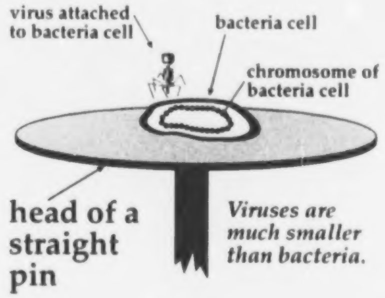
An **expository essay** explains something. Below is an expository article titled "Viruses: The Tiny Saboteurs." The questions under "Previewing Reading Materials" have then been applied to this article and answered.

Viruses: The Tiny Saboteurs

They are not considered living units, but neither are they considered to be nonliving units. They are too small to see without high-powered microscopes, yet they have the potential to wipe out the human race. They seem to exist only to reproduce but cannot reproduce without killing. They are the quintessential contradiction. They are viruses, and they are some of the more unusual actors in the biological drama.

Characteristics of Viruses

Viruses are strange little things that don't fall into any category. In fact, scientists have long argued about whether or not viruses are even alive. They are not made of cells, the basic unit of life. However, they do reproduce. Viruses reproduce by hijacking the equipment of living cells, basically taking over the cell and using its chemicals to make copies of themselves. As they reproduce, they kill the cell they have taken over. Obviously, viruses are consumers.


virus attached to bacteria cell
bacteria cell
chromosome of bacteria cell
head of a straight pin
Viruses are much smaller than bacteria.

(This illustration is not to scale–the cell and virus are much smaller.)

If viruses aren't made of cells, what are they made of? Mostly, they're a bit of reproductive material inside a protein capsule. They are much smaller than bacteria and can only be seen with very specialized microscopes. A virus operates by somehow tricking a cell into allowing it inside. Then it sabotages the cell by substituting its own reproductive material for the cell's reproductive material. It tricks the cell's machinery into making virus copies instead of cell copies.

Viruses and Illnesses

Viruses cause both deadly and less serious illnesses. Viruses are very much in the news these days because of the human immunodeficiency virus (HIV), which attacks immune system cells and causes Acquired Immune Deficiency Syndrome (AIDS). Viruses are responsible for other familiar sicknesses, such as the common cold. Although scientists have developed vaccines to protect us against some viruses, they have not been able to develop vaccines to keep us safe from all of them.

Viruses pose a particular danger to us when they mutate or change to create new and stronger viruses. These new strains of virus are more capable of resisting the body's defenses and outside treatments. Antibiotic medications will not kill them; our own immune systems are on their own in combating these tiny saboteurs.

By examining the structure, life cycle, and actions of viruses, researchers have begun to crack the mystery of their complex nature. Advanced technology has allowed for more accurate identification of these tiny structures and the development of more effective vaccines and drug therapies. The day is still a long way off, however, when viruses will no longer cause illnesses.

1. **Read the title.** What is the *general subject* of the material? On what *specific part* of the general subject will the material focus? Does the title tell you how the *author feels* about the subject?

    The title, "Viruses: The Tiny Saboteurs," tells us that the general subject is "viruses." We can assume that the article focuses on the way that viruses act as "tiny saboteurs." Although we cannot be certain, the author may see viruses as our enemy, as indicated by the use of the word *saboteurs*.

2. **Skim through the selection, looking for chapter titles, headings, subheadings, etc.** How is the material divided? If it is a chapter or article, skim for headings and subheadings. What do these divisions tell us about the content of the article? (Think of them as the bones or skeleton of the material. As you read, place the information and ideas where they belong on the skeleton.)

   This article has two subheadings: "Characteristics of Viruses" and "Viruses and Illnesses." We can assume that the article will discuss these two subtopics. In the first we will learn about the specific characteristics of viruses. In the second we will learn how viruses cause illnesses. Reading with these two subheadings in mind will help us organize information in the article. Think of "Characteristics of Viruses" as one subtopic and "Viruses and Illnesses" as the other. Each piece of information or idea that relates to "Characteristics" should be attached to the first subtopic. Each piece of information or idea that relates to "Illnesses" should be attached to the other subtopic.

   By studying the title and subheadings, you already have a good idea of what this article will discuss. Knowing what to expect greatly improves your reading comprehension.

3. **Look at the illustrations.** What do they tell you about the subject?

   The illustration of a virus attached to a bacteria cell shows in a picture what we can expect the article to discuss. Without reading anything more, you now know that viruses attach themselves to bacteria cells.

4. **Read the opening paragraph.** How does the author feel about the subject? Is he or she presenting an explanation or making an argument? If you find a thesis statement, underline it.

   The opening paragraph makes it clear that this article is not an argument—the writer is simply explaining the mysteries and contradictions of viruses. In this explanatory article, the thesis statement is the last sentence of the first paragraph: They are viruses and they are some of the more unusual actors in the biological drama. We can assume that as the article explains the characteristics of viruses and how viruses cause illness, it will be showing how unusual viruses are in the biological world.

5. **Read the first sentence of each body paragraph, looking for the topic or focus of each paragraph.** What is the topic or focus of each paragraph? If you find a single word or phrase that tells the topic, underline it.

   In this essay there are four body paragraphs—paragraphs 2, 3, 4, and 5. Paragraph 2 begins with the sentence, "Viruses are strange little things that don't fall into any category." We can expect the writer to use the rest of this paragraph to explain why viruses are considered neither living nor nonliving. Underlining the phrase *don't fall into any category* will help us in future readings of this article. The first sentence of paragraph 3 is a question: "If viruses aren't made of cells, what are they made of?" As with paragraph 2, we can expect the writer to use the paragraph to answer this question and paragraph topic. Underline the phrase *made of* to point out what this paragraph discusses.

   Paragraph 4 begins with the sentence, "Viruses cause both deadly and less serious illness." We can assume the paragraph details deadly and less serious diseases caused by viruses. Underline the phrase *deadly and less serious illnesses*. Lastly, paragraph 5 opens with the sentence, "Viruses pose a particular danger to us when they mutate or change to create new and stronger viruses." This topic sentence tells us that the remainder of the paragraph will describe why mutated viruses are a "particular danger to us." Underline *particular danger to us when they mutate*.

6. **Read the closing paragraph.** What conclusions does the author draw about the subject?

   The concluding paragraph describes the present state of research on viruses. Researchers have made progress but still must do much more work before viruses are understood and less of a threat.

Application:

Select an **expository** *article or essay from a textbook or magazine to study. Use the chart "Previewing Reading Materials" on page 33 to fully read and comprehend the article or essay.*

Title of Article or Chapter: ______________________________

1. What is the subject of the article? ______________________

2. What are the chapter titles, headings, or subheadings, if any?

   ____

   ____

3. What do the illustrations (if any) tell you about the article?

   ____

4. What is the thesis statement of the article? ______________

   ____

5. What is the main idea of each paragraph? ________________

   ____

6. What conclusions did you reach after reading the article? ______

   ____

   ____

   ____

   ____

Previewing a Persuasive Essay: What Did You Decide?

The article you just studied is called an expository essay because it explains something. Another type of article that you will often be asked to read and study is called a ***persuasive essay*** or *persuasive article*. In a persuasive piece of writing, the writer tries to persuade you to accept and adopt his or her position on an issue. For example, a writer may want to persuade you to vote for or against a particular candidate running for your school's student council. A writer may try to persuade you to give up eating meat and become a vegetarian for the good of humanity. Any issue that reasonable people can disagree on is an issue that can be used in a persuasive essay.

Below is a persuasive article titled "How the Strong Get rEVENge." The questions under "Previewing Reading Materials" have then been applied to this article and answered.

How the Strong Get rEVENge

Recently, the news has been filled with accounts of people who have hurt or even killed one another during a feud. In nearly all of these cases, one or both parties felt that they had been wronged by the other. They felt the other had been disrespectful to them. At some point in our lives, almost all of us will experience this feeling. It is not a new feeling to the human race. It does seem, however, that our response to being treated rudely has led people to react with violence. The cast of people who can incite our need for revenge seems limitless. It may be our parents or siblings who make us feel small as they take out their daily frustrations on us. Or maybe it's a teacher. Almost certainly some of our peers will be cruel at times. It can be students from another school or even a stranger on a city bus. All of these people and experiences can wear on our self-esteem and make us feel badly about ourselves. Some would argue that the way to get revenge on those who hurt or insult us is to hurt them back. I am here to argue that there is a far sweeter kind of revenge that does not include violence.

Why Hurting Back Feels Good

There is something to be said about hurting those who have hurt us. There is something about being insulted or hurt by someone that leaves us with a white hot pain in our souls. Almost immediately the pain festers and turns to rage. The rage rushes through us like wildfire, burning up our good sense, our self-control, and leaving in its wake nothing but itself. Sometimes we feel that the only way to put that wildfire out is to strike back at the offender—be it a friend or enemy, family or stranger. No doubt there is a momentary satisfaction when you strike back in word or deed. You get to say those famous last words to yourself: "No one can treat *me* like that!"

This satisfaction, however, is short-lived. We may then find ourselves in one of two positions: (a) We strike back and find ourselves in trouble, having been caught violating a school policy, or local or state law. Violence in almost every situation is illegal. When we respond with violence, we have helped the offender to keep on hurting us; (b) We get away with our revenge—but not really. We thought the offender was a loser for acting the way he did, and now we've imitated his behavior. He's tricked us into the old *monkey see, monkey do* response. You may be doing the hurting, but the offender is pulling your strings.

The Worthy Life Alternative

So what is this sweeter kind of revenge? It's simple and it is the cornerstone of most modern religions: Live a worthy life! To get even with someone who has done you harm, don't attempt to harm him or yourself. Do not get even with an unsupportive or unloving parent by committing crimes or doing drugs. Do not get even with cruel classmates by fighting or starting rumors. The best kind of revenge against people who have harmed you is to live a life of which you can be proud. Work hard at your interests and be as successful as you can be in life. When you live a worthy life, you raise your self-esteem and end the hurt others have done to you. Best of all, you use revenge to improve yourself and to learn to take control of your own life.

Where Do You Want to Be in 20 Years?

Do some imagining right now to compare the two kinds of rEVENge available. In the first scenario, your peer group hurts you and you respond by acting out. You fight or lose interest in school and hobbies—somehow you believe that such acting out will show others that you are the boss and no one can show you disrespect. In 20 years, when your dreams are just memories, that nasty peer group is smugly smiling, as they recount how easy it was to steal your dreams. However, there's another scenario; try it on for size. That peer group sees you in 20 years, a successful and respected person, and they can see how you had something strong inside of you. You responded to their rudeness by raising your self-esteem and keeping focused on your future. Now I ask you: How much sweeter could revenge be than that?

1. **Read the title.** What is the *general subject* of the material? On what *specific part* of the general subject will the material focus? Does the title tell you how the *author feels* about the subject?

   The title, "How the Strong Get reEVENge," tells us that the general subject is "revenge." We can assume that the article focuses on the way people with some kind of strength get revenge. This kind of strength could be strength of character. Notice that the word *revenge* in the title is written to show that the word *EVEN* is contained within it. Although we cannot be certain, the writer may be suggesting a new angle on getting revenge.

2. **Skim through the selection, looking for chapter titles, headings, subheadings, etc.** How is the material divided? If it is a chapter or article, skim for headings and subheadings. What do these divisions tell us about the content of the article? (Think of them as the bones or skeleton of the material. As you read, place the information and ideas where they belong on the skeleton.)

   This article has three subheadings: "Why Hurting Back Feels Good," "The Worthy Life Alternative," and "Where Do You Want to Be in 20 Years?" We can assume that the article will discuss these three subtopics. Under the first subtopic, the writer will discuss what we get out of hurting those who have offended us. Under the second subtopic, he will discuss an "alternative" to hurting back, an alternative that includes a "worthy life." And under the last subtopic, he will most likely discuss how the choices we make when we are offended can affect where we find ourselves in the future. We cannot be positive that each of these subtopics will include these specific discussions, but these are well-educated guesses. Reading with these three subheadings in mind will help us organize information in the article. Think of the "Why Hurting Back Feels Good" as one subtopic, "The Worthy Life Alternative" as another subtopic, and the "Where Do You Want to Be in 20 Years?" as the third subtopic. Each piece of information or idea that relates to each subtopic should be attached to that subtopic.

By studying the title and subheadings, you already have a good idea of what this article will discuss. Knowing what to expect greatly improves your reading comprehension.

3. **Look at the illustrations.** What do they tell you about the subject?

   This essay, unlike the one on viruses, does not include illustrations.

4. **Read the opening paragraph.** How does the author feel about the subject? Is he or she presenting an explanation or making an argument? If you find a thesis statement, underline it.

   The opening paragraph suggests that the writer thinks the use of violence in response to others being disrespectful is not acceptable. He understands that being treated rudely hurts and "wears on our self-esteem," but he ends the opening paragraph with his thesis statement: "I am here to argue that there is a far sweeter kind of revenge that does not include violence." This opening paragraph also makes it clear that the essay is a persuasive one—the writer is presenting an argument.

   Knowing that this essay is organized as an argument can tell us much about what to expect in its content and organization. We can expect that the writer will discuss both sides of the issue. In this case, we can expect that the writer will explain why using violence is not a good response. We can also expect that he will argue for an alternative to using violence. His argument may include appealing to our emotions, using statistics, and using reason or logic. The more kinds of essays we become familiar with, the more kinds of organizational patterns we will recognize.

5. **Read the first sentence of each body paragraph, looking for the topic or focus of each paragraph.** What is the topic or focus of each paragraph? If you find a single word or phrase that tells the topic, underline it.

    In this essay, there are three body paragraphs—paragraphs 2, 3, and 4. The first sentence of these body paragraphs are as follows:

    Paragraph 2: There is something to be said about hurting those who have hurt us.

    Paragraph 3: This satisfaction, however, is short-lived.

    Paragraph 4: So what is this sweeter kind of revenge?

    We can expect that paragraph 2 will discuss why hurting those who have hurt us gives us some satisfaction. Paragraph 3 will discuss why this satisfaction "is short-lived." And paragraph 4 will describe the kind of revenge the writer thinks is superior to violence.

    As you can see, by reading the key places in the essay—the title and subheadings, and the topic sentences—we can discover much of what the essay is about and how it is organized.

6. **Read the closing paragraph.** What conclusions does the author draw about the subject?

    The concluding paragraph adds another perspective to this discussion. It asks readers to imagine 20 years into the future. This helps bring the writer's argument to a close and reemphasizes his point about a sweeter revenge not including violence.

Application

Select a **persuasive** *article or essay from a textbook or magazine to study. Use the chart "Previewing Reading Materials" on page 33 to fully read and comprehend the article or essay.*

Title of Article or Chapter: ______________________________

1. What is the subject of the article? ______________________________

   ____

2. What are the chapter titles, headings, or subheadings, if any?

   ____

   ____

3. What do the illustrations (if any) tell you about the article?

   ____

   ____

4. What is the thesis statement of the article? ____________________

   ____

5. What is the main idea of each paragraph? ____________________

   ____

   ____

6. What conclusions did you reach after reading the article? _______

   ____

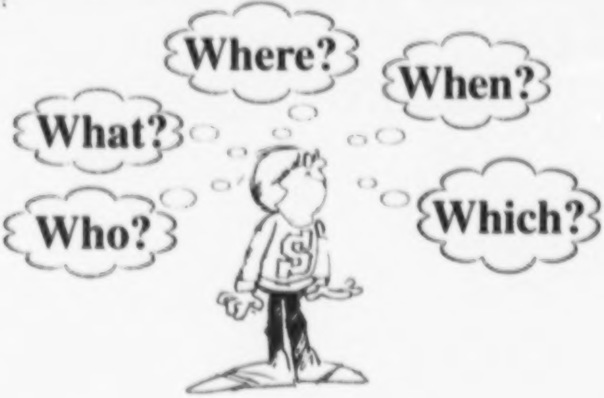
   ____

Another Approach to Reading: Using the 5 W's to Get the Main Idea

Sometimes, all that you need or want to know about a piece of writing is the main idea. The main idea is a statement that tells what the whole story or paragraph is about. The main idea is often stated in the first sentence, but could be found anywhere in a paragraph. If the main purpose for reading a selection is to get the main idea, the *5 W's* may serve this purpose.

The 5 W's are five questions that can asked of any text. The 5 W's are the following questions:

- **Who** is the material primarily about?
- **What** is the material primarily about?
- **Where** do the events in the material take place?
- **When** do the events in the material take place?
- **Which** ideas, events, or situations in the material are crucial?


Where?
When?
What?
Who?
Which?

When you use the 5 W's, you begin with the first word of your reading and read through to the last. Read as quickly as you can and look for the answers to the 5 W's. Your purpose is to answer these questions, nothing more.

Think of the 5 W's as a search for particular kinds of stones in a large field of stones. You do not pick up every stone and look at it carefully. Instead, you look only for a type of stone (maybe only oval ones that are gray, for example). When you find one, pick it up and look at it closely.

Read the passage below and the answers to the 5 *W's* that follow.

> *A large parade was given today in downtown New York City for Orb. Orb was the first being from another planet to visit Earth. People from all over the world have come to welcome Orb and watch the grand parade. The UFO that Orb landed in was also in the parade. TV and newspaper reporters watched the parade.*

Who is the material primarily or mainly about?

The material is about Orb, the first being from another planet to visit Earth.

What is the material primarily about?

The material is about the parade that was held in Orb's honor.

Where do the events in the material take place?

The events take place in downtown New York City.

When do the events in the material take place?

The events take place on the day the paragraph was written.

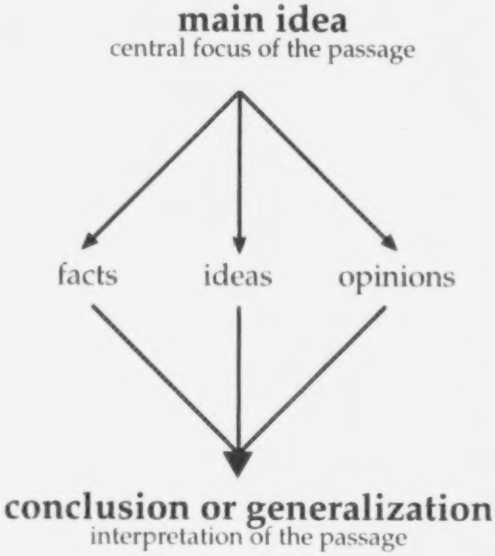
Which ideas, events, or situations in the material are crucial or important?

The ideas, events, or situations that are crucial in the material are that the parade is in Orb's honor and that people from all over the world attended.

Based on the above answers, you could determine that the main idea of the passage is stated in the first sentence:

> *A large parade was given today in downtown New York City for Orb.*

Closely related to the main idea of a reading passage is the *conclusion* reached after reading. The reader reaches a conclusion after reading the facts, ideas, and opinions presented by the writer. Simply put, the main idea is the central focus of the passage. The conclusion is the reader's interpretation of the passage. If the writer has been successful in presenting his ideas, this conclusion, also called a *generalization,* will be very similar to the main idea he attempted to convey.


main idea
central focus of the passage
facts
ideas
opinions
conclusion or generalization
interpretation of the passage

Implied Main Idea: What Do You Mean?

Sometimes, the answers to the *5 W's* (*Who? What? Where? When? Which?*) are not given directly, they are **implied**, as in the following passage:

> *A bolt of lightening woke Gina as it splintered across the black sky. The power had gone out sometime earlier, and her clock radio dial was blank. As Gina turned over, hoping to sleep through the storm, she heard a funny, scratchy sound at the front door. Gina took a flashlight and slowly worked her way through the house. When she arrived on the other side, the scratching stopped as if someone knew she was there. With her heart pounding, Gina cautiously opened the door. She laughed out loud as Sparky, her Irish setter, ran in out of the rain.*

The answers to the *5 W's* are not directly stated in this passage. However, we do know that the story takes place at night because the sky is black and Gina is asleep. We know that Gina is frightened because she walks slowly, is cautious, and laughs in relief when she sees her dog. We know this story takes place in Gina's home because she is in bed; she cannot see her clock radio, and it is her dog at the door. Although we need to do a little detective work, we can find the answers to the *5 W's* by using the details or clues in this passage.

By using the indirect clues of the passage above, we can answer the questions as follows:

Who is the material about?

The material is about Gina.

What is the material about?

The material is about Gina being frightened during a storm.

Where does the passage take place?

The story takes place in Gina's home.

When does the passage take place?

The story takes place at night, during a storm.

Which details are crucial to the material?

During a dark, stormy night, Gina is frightened by unfamiliar sounds that turn out to be her dog trying to get inside out of the rain.

Using the above information, we can determine the main idea of the passage: *Gina thought there might be a prowler.*

Remember: Use direct and indirect clues to help you understand what you are reading.

Practice

Read the paragraphs below and answer the questions that follow. Write the correct answer on each line.

Alice kept her eyes on the ground as she walked ahead of her brother, holding his hand behind her back. She walked too quickly, and Jimmy had trouble keeping up, his crooked feet stumbling and his breathing heavy. It was early; hardly anyone was on the streets yet. If she hurried, she could make it to her grandmother's house and leave Jimmy before any of her friends left for school.

"A-a-a!" Jimmy cried out, unable to say her name. Alice looked back and saw tears in her brother's eyes. She felt guilty and slowed down, but not too much, as she quickly passed Brenda's house.

1. **Who** is the passage about? ________________________________

2. **What** is the passage about? ________________________________

   ____

3. **Where** does the passage take place? __________________________

4. **When** does the passage take place? __________________________

5. **Which** ideas are crucial to the passage? _______________________

   ____

   ____

6. **What** is the main idea of the passage? _________________________

   ____

   ____

   ____

Practice

Read each short paragraph. Circle the most likely **conclusion** *for each story.*

1. Tree Tops Park had become a popular teenage "hangout." On weekends one could always find large groups of high school students picnicking, playing sports, basking in the sun, or just gathered around sharing gossip. Unfortunately, no one paid attention to the "Do Not Litter" signs posted throughout the park. In a matter of only a few short weeks ___________ .

   a. the kids found a new meeting place
   b. there were bottles, cans, and trash all over the grounds of the park
   c. the bugs were unbearable
   d. picnics can destroy a park

2. The summer had been hot and dry. Several counties in Florida had been limiting water usage due to the lack of rain. Forest rangers watched intently to make sure there were no forest fires. Campers had been warned of the dangerously dry conditions. Someone at the state park lit a fire for a picnic in a dry, grassy area and left it unattended. The next thing we knew ___________ .

   a. park ranger closed the park
   b. a fire was burning out of control
   c. the fire burned out
   d. campers were everywhere

3. Friday night the screams and shouts from the third floor apartment were heard a block away. Passersby glanced upward and continued about their daily business. Many of the neighbors thought someone had had too much to drink. Others thought some teenagers were fooling around. Everyone was shocked and felt guilty that they had not offered to help when they read the tragic news in the daily paper. The screams for help were from ___________ .

   a. someone fooling around
   b. someone being killed
   c. someone drinking alcohol
   d. someone drowning

4. Kids from the surrounding subdivisions had great fun each day playing at the construction site. The new houses had gone up quickly. The houses were ready to be sold. It was unfortunate that there was not a house in the development without broken glass. The broken glass was probably caused by ___________ .

   a. an earthquake
   b. poor quality of building materials
   c. neighborhood kids throwing rocks
   d. a fire

5. The soda tops were popping at Saturday's beach party. Mike and his friends were having a contest to see who could chug the most sodas in two minutes. However, after four cans Mike began to ___________ .

   a. feel full and sick
   b. feel like he needed two more sodas
   c. feel like riding horseback
   d. pass out

6. You could find Mrs. Gomez every morning in rush hour traffic crossing in the middle of the road. She was too lazy to walk to the corner and use the pedestrian crossing. She had had many close calls but had never been hit. Most drivers were annoyed at the way she darted across the street. One day ___________.

   a. a policeman gave her a ticket for speeding
   b. a motorist stopped to help her across
   c. a policeman gave her a ticket for jaywalking
   d. the city put in a new crosswalk for her

7. Stan had a good job at Domino's Pizza Parlor. He was making a substantial weekly salary. Stan wasted his money on foolish gadgets, food, and entertainment. He never had any money in his pocket. Stan constantly borrowed money from everyone at school but never paid it back. Soon ___________ .

   a. Stan became wealthy
   b. no one would loan him money
   c. he dropped out of school
   d. he lost his job

Application

Read a paragraph of your choice or one assigned by your teacher and answer the questions that follow. Write the correct answer on each line.

1. **Who** is the paragraph about? ______________________________
2. **What** is the paragraph about? ______________________________

   ____

3. **Where** does the paragraph take place? ______________________
4. **When** does the paragraph take place? _______________________
5. **Which** ideas are crucial to the paragraph? __________________

   ____

   ____

6. **What** is the main idea of the paragraph? ____________________

   ____

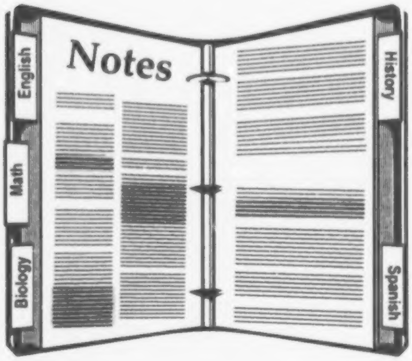
   ____

   ____

Note Taking: Recording the Important Points

Throughout your high school career you will most likely take numerous pages of notes. Not only will you take notes as you are reading, you will also take notes during lectures and class discussions. If you can use a system in which you reduce the amount of letters and words you write, you will save yourself many hours of work. The following are some ways to make note taking easier and quicker:

- Abbreviate as many words as possible.
- Use symbols for short words.
- Write phrases rather than whole sentences.
- Skip lines, in case you miss something or need to go back and add more.
- Underline, highlight, or use other symbols such as asterisks or boxes to emphasize a word, or phrase, or clause. Do not, however, mark whole sentences or paragraphs.



It is important to write notes in an orderly manner. Often clues will provide information on how to organize ideas. For example, the written material may state, "The following is an explanation of the three basic swimming strokes." Now you know the material will cover swimming strokes and that there are three basic kinds. If the written material does not give a clue on how to organize your notes, you should group together similar ideas.

Remember to set aside time each day to review your notes. This will help you to remember the information. Finally, keep your notes organized in a notebook and date each set of notes for future reference.

Abbreviations and Symbols

Using abbreviations and symbols when taking notes takes less time than writing the complete words. Here is a list of abbreviations and symbols commonly used when taking notes.

Abbreviations and Symbols

w/o	*without*	**ex.**	*example*
w/	*with*	**info.**	*information*
&	*and*	**ans.**	*answer*
>	*greater than, more than*	**ch.**	*chapter*
<	*less than*	**#**	*number*
=	*the same, equal*	**voc.**	*vocabulary*
≠	*not the same, different*	**vs.**	*versus*
x	*times*	**ea.**	*each*
¶	*paragraph*	**incl.**	*including*
p.	*page*	**pp.**	*pages*
rt.	*right*	**$**	*dollars, money*
cty.	*city*	**cap.**	*capitalize*
St.	*street*	**1st**	*first*
Ave.	*avenue*		
?	*Use this symbol to make a note when you don't understand something and need to find out more information.*		

Practice

Match the words in the right-hand column with the **symbols** *in the left-hand column. Write the correct letter on each line.*

______ 1. w/o
______ 2. w/
______ 3. &
______ 4. ex.
______ 5. >
______ 6. pp.
______ 7. =
______ 8. #
______ 9. x
______ 10. $
______ 11. info.
______ 12. ans.
______ 13. ch.
______ 14. cap.
______ 15. voc.
______ 16. vs.
______ 17. ea.
______ 18. incl.

A. including
B. vocabulary
C. answer
D. times
E. pages
F. and
G. without
H. example
I. the same; equal
J. dollars, money
K. chapter
L. versus
M. each
N. number
O. information
P. capitalize
Q. greater than; more than
R. with

Practice

Read the following sentences and rewrite them using **abbreviations** *and* **symbols**.

1. Each vocabulary word should have a number beside it.

   ____

2. Chapter 5 has more than forty-three pages.

   ____

3. Rewrite the composition without any errors.

   ____

4. Deposit two hundred and fifty dollars in your bank account today.

   ____

5. The directions on the test said to capitalize the first word in each answer.

   ____

6. Pep means the same as vigor.

   ____

Summarizing Information: Turn Your Reading into a Brief Account

In many situations, you will be asked to read something and then write a **summary**. A summary gives your readers and yourself a very brief account of your reading. It tells your readers only the main ideas of a text. A good way to think of a summary is to imagine that you have only a paragraph or two in which to tell your readers about an article, essay, chapter, or even book that you have read. You must then ask yourself: "Which ideas are most important in this text?"

Sometimes we write summaries so others can get a quick overview of a text. Our readers may get all the information they need from our summaries. A summary can also help readers quickly discover whether an article or chapter (or even book) is something they want to read. We also write summaries so we will have a written reminder of something we have read.

A summary will include the following:

The author and the name of the text. Make sure your readers know who wrote the text you are summarizing. Also include the title of the article or chapter.

The name of the source containing your selection and the date it was published. If it is an article that appeared in a magazine or journal, name the magazine or journal and the volume or date of publication. Similarly, if it is a chapter from a book, name the publisher and copyright date.

The main ideas of the text. This information should be the heart of your summary. All of your summary should be written in complete sentences. Put the main ideas into your own words. If you think that a sentence or phrase from the text is so unique and important as it is written, include it in your summary. Remember: *Any part of the text that is taken directly from the text needs to be enclosed in quotation marks.* Even if you use only a key word from the original or if your version is only slightly different, the word, phrase, or sentence must have quotation marks surrounding it. For example, you would write, "The author states that.... " or "According to the author.... " Using these writer tags will insure that your readers know which ideas belong to another writer. You do not want to accidentally make it seem as if these ideas are your own. You are only summarizing them.

Remember: The purpose of a summary is to strain out all lesser important material.

The following is a summary of the article you read earlier, "How the Strong Get rEVENge."

> The writer of "How the Strong Get rEVENge" tells us that even though hurting someone who has hurt us may feel good, there is a better way to get even with someone. This writer believes that to "live a worthy life" is far better than violence. Committing violence in the name of revenge can get us in trouble and proves that we're no better than the person with whom we are mad. However, as the writer points out, if we simply live a life of which we can be proud, we will have control of our own lives, and we will be better people in the long run.

Practice

Read the newspaper article below. Use the form that follows to plan a **summary** *of the article. Use your own paper to write a draft and final summary.*

Style Sunday, July 13, 1997 Tallahassee Democrat

My Life, I Discover, Is a Long Story

By Pat MacEnulty
Guest Columnist
Tallahassee

Even though I'm a writer, I never considered myself much of a storyteller. I don't think I could ever sit around the campfire and make up ghost stories. I thought that in order to be a good storyteller you had to grow up listening to women sit around the quilting bee and spin their yarns. Or you had to be like those professional storytellers with a pack of tall tales that you could pull out from your back pocket like a deck of cards.

So last year when my daughter's school chose "storytelling" for one of their theme units, I thought, "Isn't that nice?" I didn't exactly consider it useful, but I trust my daughter's teachers, and as long as they were helping to instill a love of learning in her, I was happy with however they chose to do that. The students and many of the parents had recently taken a field trip to a storytelling festival near Lake City, Florida, and the students were excited about trying it out.

My daughter, who was six at the time, brought home a story that she had picked from among the selections they offered. It was the story of "Octopus and Raven." She listened to a tape of one of the older children telling the story, then she practiced it for me, and later I demonstrated different ways she could tell it. Near the end of the unit, she recited the story for a special storytelling night. She stammered a few times and left out a couple of parts, but she did quite well, and I was proud. The next storytelling night featured "family" stories, and again a good time was had by all.

The school moved onto another unit, and I forgot about the lesson of storytelling, or at least I thought I did.

But I found myself thinking more about storytelling when a couple of things occurred this spring. First, I confronted my worst nightmare—a real cockroach in the car while I was driving. It happened in my husband's Blazer. I saw the roach from the corner of my eye, and immediately pulled off the road, bought a can of five-dollar bug spray from the nearest convenience store and tear-gassed the inside of the truck, even though I could no longer find the roach. Once I began driving again, the roach came staggering out from under the console toward my feet. I started screaming and trying to steer and spray the roach at the same time. The upshot of this story is that the roach died and we didn't. My daughter heard me tell this story over and over and saw me act it out for the benefit for my horrified and amused friends. Sometimes she added in her own account of the story and how she had helped by going after the roach once I was safely out of the truck.

Not long after this, I interrupted a burglar at my daughter's school. Well, I had to re-enact this event every time I ran into someone. I described how I had found the computers neatly stacked at the door, and how the burglar had slunk around the building and jumped in his van and driven off. My daughter heard me tell the story so often that she could fill in any parts I had forgotten.

Then finally this summer, she had a story to tell that was all her own. First she told it to me. Then she told it to her friends' parents. Then she told it to Grandma on the phone, and later that same night, she told it to our friend Kitty. I didn't interject a word, just sat back and watched and listened.

This is a shortened version:

"It was my first day of horse-back riding camp. And we went riding and I was fine. Then we went riding again and I was fine. THEN, we went on the horse-back riding trail, and I had this horse that got scared because a horsefly had bitten him, and he was scared that more horseflies would bite him. SO he took off into the woods with me on him. And all the other kids thought I was lost and they were screaming. And I was screaming as loud as I could because this horse was running through the woods. There was this branch and there was the horse and there was me and when the horse ran under the branch I thought I was going to fall face-flat on my

continued

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My Life, I Discover, Is a Long Story, continued

back. But I ducked and the branch scratched me all up. Then I dropped the reins and I had to hold onto that round thing on the saddle. He came back out on the trail and started galloping the wrong way. He was galloping, or probably even going faster. Then I got the reins again and started pulling back and pulling back and pulling back and…finally the horse stopped. After that I rode on the teacher's horse."

She demonstrated the way she bounced along on the galloping horse and the way she pulled back on the reins, even the way the horse finally screeched to a halt. As she told the story, I was proud of her for so many things. I was proud of the way she rescued herself, proud of the way she didn't cry and wanted to go back to camp the next day. But mostly, I think I was proud of the way she told the story—her story, the story of a little girl becoming a big girl.

When her school was teaching "storytelling," the teachers were helping her discover and honor the way we make sense of our lives. Thinking about it now, I realize that almost all of my interactions with my friends and with others include stories. It's how we figure out and communicate who we are. My daughter understands me through the stories I tell; she is also understanding and creating a brave and wonderful self through the stories she tells. I can hardly wait to hear the next one.

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Summary Planning Sheet

Name of Source: ____________ Date: ________

Title of Selection: ____________ Author: ________

Main Ideas:

Key sentence, phrase, or word(s) in article to be used with quotation marks in summary:

Draft Summary:

Application

Using the Internet, select an article from a daily newspaper or weekly magazine that is of interest to you. Use the 5 W's to find the main ideas. Then use the summary planning sheet below to organize your information. Finally, write a **summary**.

Summary Planning Sheet

Name of Source: Date:

Title of Selection: Author:

Main Ideas:

Key sentence, phrase, or word(s) in article to be used with quotation marks in summary:

Draft Summary:

Evaluating What You Read: Separating the Valid from the Invalid

Much of what you read has been written by people who hope to convince you that one particular opinion, idea, or commercial product is better than another. Many of these writers are quite skillful with words. For this reason, you must learn to evaluate reading materials in order to determine whether the content is reliable or prejudiced.

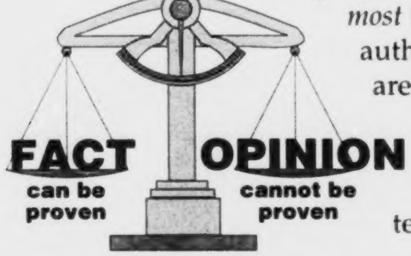
In order to evaluate a piece of writing, you must decide whether what is being said is true or not. You must rely upon the knowledge and experiences you bring to each reading assignment to help you make this determination. Often, you can easily tell if a writer has misrepresented or misinterpreted information. If, for example, you see someone misquote a well-known saying, you know any statement based on that misquote is not valid.

However, usually writers are more careful in reporting information. They are also usually very skillful in stating their opinions. Telling the difference between fact and opinion can be difficult.

Fact or Opinion: Scientific Evidence or Personal Belief

Everything that you read, both creative and informational material, contains facts and opinions. A *fact* is a statement that can be proven true or false. "The state of Texas raises more cattle than any other state in the nation" is a statement of fact—"The state of Texas is the most beautiful state in the nation" is not a statement of fact—it cannot be proven.

An *opinion* is a statement of what someone believes to be true but cannot prove. Very often, opinions describe someone's emotions or reactions to an event or idea. Opinions often are based on someone's personal experience rather than scientific evidence or a provable fact. Often, opinions are signalled by certain words such as *I feel*, *I think*, or *in my opinion*. Judgement words such as *best*, *most beautiful*, and *most talented* also signal opinions. However, authors sometimes state opinions as if they are facts, just as we do in real-life conversations. For example, how many times have you heard statements such as the following? "Melissa is snobby." "That test was unfair." "Eggplant is gross!"



More than likely, Melissa's mother and best friends do not think she is snobby; students who studied hard for the test found it fair; and certain people enjoy eating eggplant.

The following chart will help you evaluate your reading. When you evaluate an article or piece of reading to determine whether it is valid, you are, in a way, putting it on trial. You are asking whether it should be believed. You act as the jury who will declare whether this article or essay uses facts and evidence to support its claims and opinions. Be careful: A skillful writer can make us believe something by playing on our emotions or appealing to our biases or preconceived beliefs and attitudes.

Therefore, as you read, ask yourself the following questions in order to evaluate the validity or soundness of the material.

Evaluating Something You Are Reading

1. **What is the author's purpose in writing?**
    - Is the author trying to convince you to change your mind about something?
    - Is the author angry about an injustice and hoping to have this injustice corrected?
    - Is the author attempting to sell or promote a product or idea?
2. **Is it clear which statements are facts and which statements are opinions?**
    - How do these statements compare to what you already know?
3. **What facts does the author use to support or justify his or her opinions?**
    - Do the facts or evidence the author uses justify his or her opinion?
4. **What techniques does the author use to convince you of her point of view?**
    - Does the author appeal to your vanity?
    - Does the author assume that the reader has certain biases and prejudices?
    - Does the author emphasize or leave out important facts in an effort to influence your thinking?
5. **How effective are the techniques the author uses?**
    - Do you feel inclined to agree with his or her argument?
    - Do you feel insulted or angry in any way because the author assumed you possessed certain biases or opinions?
    - Has the author touched on certain likes, dislikes, or fears that you have about a certain subject?

Practice

Read each selection carefully and answer the question that follows. Circle the letter of the sentence that answers the question best.

1. George Washington played an important role in the birth of our country. He was a brave general. He was the first president of the United States. He made many wise decisions.

   Which of the following sentences is a *fact*?

   a. George Washington played an important role in the birth of our country.
   b. He was a brave general.
   c. He was the first president of the United States.
   d. He made many wise decisions.

2. People think Jack is the best pianist of the school orchestra. Jack spends five hours a day practicing and has a great deal of musical talent. He has won more awards than any other member of the school orchestra.

   Which of the following sentences is an *opinion*?

   a. Jack spends five hours a day practicing.
   b. Jack plays the piano.
   c. Jack is the best pianist in the school orchestra.
   d. Jack has won more awards than any other member of the orchestra.

3. The Pelican compact car manufacturer claims it gets 34 miles on a gallon of gas. It uses unleaded gas. Owners think it rides smoother than other cars and that the tires last longer. It has a new, dynamic shape and comes in bright, vivid colors.

   Which of the following sentences is an *opinion*?

   a. The car comes in bright colors.
   b. It rides smoother than other compact cars.
   c. It uses unleaded gas.
   d. The Pelican gets 34 miles per gallon of gas.

4. In today's busy world, you can't afford to wait any longer to take off those extra pounds. Come to our Weight Control Center. The weekly cost is only $105. We include low cost and natural foods. Daily exercise classes are available. You can talk with a private counselor and plan a lifelong program. You'll become a new person. You'll be glad you did!

   Which of the following sentences is a *fact*?

   a. The program costs $105 per week.
   b. You'll be glad you went to the Weight Control Center.
   c. You'll become a new person.
   d. You can't afford to wait any longer to lose weight.

5. Llamas are a new kind of pet. Already there are some 7,000 llamas in the U.S., 6,000 of them breeding stock, says the International Llama Association. That isn't a lot compared to the million or more in Bolivia, Chile, and Peru, but the number in the U.S. has doubled in the past five years. Some believe llamas are fun and friendly. The International Llama Association says that 1,000 people own llamas as pets, including Michael Jackson.

   Which of the following sentences is an *opinion*?

   a. 6,000 of the 7,000 llamas in the U.S. are breeding stock.
   b. There are a million or more llamas in Bolivia, Chile, and Peru.
   c. There are 1,000 llama owners in the U.S.
   d. Llamas are fun and friendly.

Practice

Identify each sentence below as a **fact** *or* **opinion**. *Write* **F** *for fact or* **O** *for opinion on each line.*

__________ 1. Water freezes at 0 degrees Celsius.

__________ 2. This supermarket should provide an express checkout line.

__________ 3. The Democratic Party has the better candidate.

__________ 4. Elvis Presley was born in Tupelo, Mississippi.

__________ 5. Luis is the best baseball player on the team.

__________ 6. Thomas Jefferson was the third president of the United States.

__________ 7. Summer is my favorite time of the year.

__________ 8. Florida has the most beautiful beaches in the world.

__________ 9. John Kennedy was the youngest man ever elected president of the United States.

__________ 10. Smashing Pumpkins is the most exciting rock band in America.

Application

Find two **editorials** *or* **letters to the editor** *in your local newspaper or on the Internet that present two opposing views on the same subject. Read each editorial or letter and answer the questions and follow the directions below.*

1. What is the author's purpose in writing this piece?

   Item A: ____

   ____

   Item B: ____

   ____

2. List one statement in each article or letter that is a fact or is true.

   Item A: ____

   ____

   Item B: ____

   ____

3. (a) List one statement in each article that is an opinion. (b) Does the author use facts or evidence to justify this opinion? If so, what are they?

   Item A: ____

   ____

   ____

   ____

Item B: ____

____

____

4. What techniques (appeal to prejudice? appeal to vanity? appeal to fear?) does the author use to convince the reader?

Item A: ____

____

Item B: ____

____

5. Are the techniques effective? Why or why not?

Item A: ____

____

Item B: ____

____

6. Use the answers to the questions above to write a paragraph that explains which article is more effective and why.

____

____

____

____

____

____

Practice

The following excerpt from a **nonfiction essay**, **"The Teacher Who Changed My Life,"** *by Nicholas Gage, uses facts and appeals to our emotions to make his point. Read the excerpt and then answer the questions that follow.*

> When I stepped off a ship in New York Harbor on a gray March day in 1949, I was an undersized nine-year-old in short pants who had lost his mother and was coming to live with the father he didn't know. My mother, Eleni Gatzoyiannis, had been imprisoned, tortured and shot by Communist guerrillas for sending me and three of my four sisters to freedom. She died so that her children could go to their father in the United States.

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1. What is your response to the image created above of the nine-year-old boy?

   ____

2. What facts does the author use to help create this response?

   ____

3. What common emotional response is the author probably relying upon to gain his reader's sympathy?

   ____

4. How might many readers identify with the boy in the paragraph?

   ____

5. What is your response to the mother? ____________________

   ____

   Explain why. ______________________________________

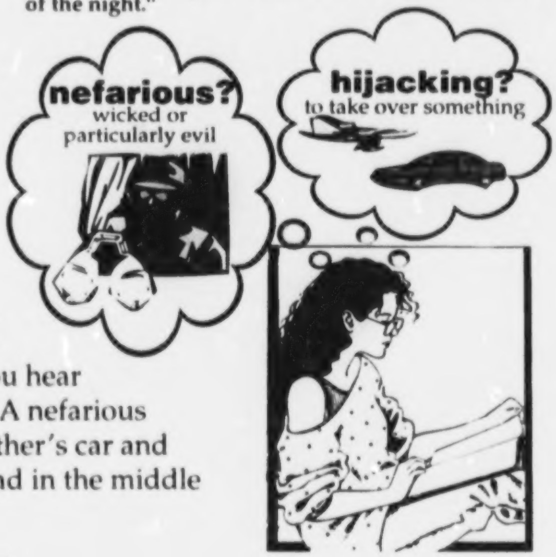
   ____

Words and Their Meanings: Adding New Words to Your Vocabulary

In a perfect reading world, you would recognize and know every word you find in a text. Your eyes would never be slowed or stopped by a word that appears to be an alien just dropped onto the page. Our reading worlds very much parallel our real worlds—neither are perfect. We will, in fact, run into these new words. The newer the subject to us and the more complex the writing, the more we will have to stretch our skills to make sense of the new vocabulary.

Finding new words is actually a good thing. New words give us the opportunity to increase our vocabulary. The more new words we add to our vocabulary, the more able we will be to make sense of strange ones. For example, imagine that you come across the following sentence: "Viruses reproduce by hijacking the equipment of living cells, basically taking over the cell and using its chemicals to make copies of themselves." This sentence, taken from "Viruses: The Tiny Saboteurs," contains the word *hijacking*. If you didn't already know its meaning, you would have to become a crafty detective and use whatever clues you could find in the sentence. Note that the phrase "by hijacking the equipment of living cells" is explained in the next part of the sentence: "basically taking over the cell and using its chemicals to make copies of themselves." You could guess, wisely, that *to hijack* is "to take over something," in this case the cell. Ah, now you have increased your vocabulary to include the words *hijack* and *hijacking*.

"A nefarious criminal hijacked the grandmother's car and left her along the side of the road in the middle of the night."


nefarious?
wicked or particularly evil
hijacking?
to take over something

Now these words become clues you can use in the future. Imagine that after figuring out the meaning of these words, you hear them in an evening newscast. "A nefarious criminal hijacked the grandmother's car and left her along the side of the road in the middle

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of the night." What, you say to yourself, does *nefarious* mean? Well, you know that this criminal took over or stole the grandmother's car. This was a particularly bad crime because the criminal left the grandmother in a dangerous position. You could guess, wisely, that the *nefarious* means "wicked" or "particularly evil" because it is used to describe this criminal. And you would be right!

As you can see, each time you increase your vocabulary, you have one more tool to uncover another new word. Think of all the English words as one long string of magnets; each time you add one word to your vocabulary, you increase the chances that one or more other words will stick to your vocabulary.

Practice

Read an **article** *from the newspaper, a magazine, or a textbook. Find five* **unfamiliar words**. *Write them below. Then define and use each one in a sentence.*

1. ______________________________

____

____

2. ______________________________

____

____

3. ______________________________

____

____

4. ______________________________

____

____

5. ______________________________

____

____

Practice

Think of five subjects or skills that you know well (for example, housework, baby-sitting, volleyball, gardening, tuning a car, algebra, biology, painting, the Internet). Write at least five words or phrases that would commonly appear in an article on the subject or skill.

1. Subject or skill: ______________________________

____

____

2. Subject or skill: ______________________________

____

____

3. Subject or skill: ______________________________

____

____

4. Subject or skill: ______________________________

____

____

5. Subject or skill: ______________________________

____

____

Context Clues: Using Evidence to Find the Meaning

Context means "setting" or "environment." Sentences and paragraphs are the setting, or context, of words. We use context to help us understand words. When you encounter an unknown word, look at the other words in the sentence. In addition, look at what the entire paragraph or essay is about. These are **context clues**; they provide evidence to find the meaning of the unknown word.

There are several types of context clues that writers can use to help readers understand unknown words. The chart below lists and defines context clues and provides an example of each.

Examples of Context Clues

Types of Context Clues	**Example** (clues are bold; unknown word is underlined)
Synonyms mean the same thing as the unknown word.	His diffidence, or **shyness**, kept John from entering the talent show.
Examples show what the unknown word means.	The raconteur **told an interesting and amusing account of events** and kept our attention late into the night.
Direct Explanations define the unknown word.	Nefarious means being **extremely evil or wicked**.
Comparisons/Contrasts show how the unknown word is the same as or different from something familiar.	**Comparison**: Like many **carefree** creatures, the blithe little girl skipped along. **Contrast**: He tried to ameliorate the situation but ended up **making matters worse**.
Physical Contexts place the unknown word in a familiar physical setting.	Some politicians only talk with sycophants, **apple-polishers, flatterers,** and **yes-men**.
Antonyms mean the opposite of the unknown word.	Hector **used to be wasteful**, throwing everything away, but now he is frugal and recycles everything he can.

Practice

Using the examples from the chart on the previous page, match the unknown **word** *in the left-hand column with its correct* **meaning** *in the right-hand column. Write the correct letter on each line.*

______	1. ameliorated	A. a good storyteller
______	2. sycophant	B. thrifty
______	3. nefarious	C. improved
______	4. blithe	D. lighthearted
______	5. frugal	E. self-seeking flatter
______	6. raconteur	F. evil

Practice

Find at least five unknown words in one of your textbooks that you can define by using **context clues**. *Write down the sentence in which the unknown word appears, circle the word being defined, and* **underline key words** *that give clues to the meaning of the word. Then write a* **definition** *of the circled word. Use only the context clues—do not refer to a dictionary. Record your information on the form below.*

1. ______________________________

____

Definition: ______________________________

2. ______________________________

____

Definition: ______________________________

3. ______________________________

____

Definition: ______________________________

4. ______________________________

____

Definition: ______________________________

5. ______________________________

____

Definition: ______________________________

Application

Create a section for **vocabulary** *in your notebook or portfolio that is labeled like the one below. As you read through your assignments each day, list words whose meanings you have been able to determine from context clues. Write a definition of each term using your own words. Check your meanings with a dictionary.*

Daily Vocabulary

Date ____________

Word:
Contextual Definition:

Dictionary Definition:

Word:
Contextual Definition:

Dictionary Definition:

Word:
Contextual Definition:

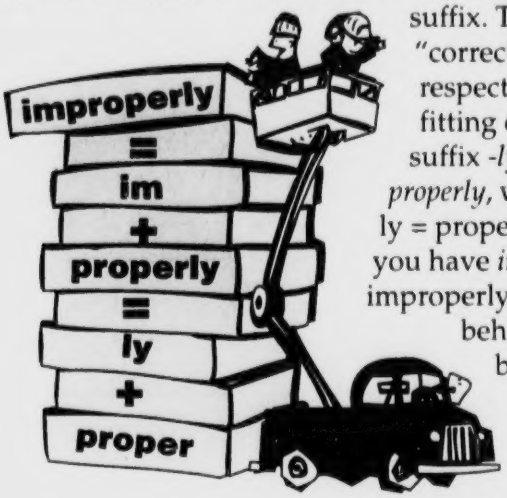
Dictionary Definition:

Word:
Contextual Definition:

Dictionary Definition:

Word Structure Clues: Root Words, Suffixes, and Prefixes

Any given word may have three parts—the original or **root word**, a **prefix**, and/or a **suffix**. A *prefix* is a letter or group of letters added to the beginning of a word to change its meaning. A *suffix* is a letter or group of letters added to the end of a word to change its meaning. For example, in the word "improperly," *proper* is the root word, *im-* is the prefix, and *-ly* is the suffix. Notice how a word can be changed by the use of a prefix and suffix. The word *proper* means "fitting" or "correct." If I speak to you with proper respect, then I have spoken to you with fitting or correct regard. If you add the suffix *-ly* to proper, you build the word *properly*, which means "correctly" (proper + ly = properly). Now add the prefix *im-*, and you have *improperly* (im + properly = improperly). When you behave *properly*, you behave correctly; however, when you behaved *improperly*, you do not behave correctly. Two little letters—*i* + *m*—can mean the difference between right and wrong!



Many prefixes and suffixes can completely change the meaning of a word. For example, if you add the prefix *un-* to a word, it means *not* plus the meaning of the root word. If you add the suffix *-ful* to a word, it adds *full of* to the root word meaning. Sometimes, both a prefix and a suffix are added to one root word. If you add the prefix *un-* (not) and the suffix *able* (able to be or do) to the root word *think*, you get the word *un*think*able*—not able to be thought about.

Many of our prefixes and suffixes come from Latin and Greek, and each of these prefixes or suffixes has its own meaning, which is similar to the meaning of the word from which it came. Prefixes and suffixes can be very useful clues to determining the meaning of words. The following lists should be helpful.

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Commonly Used Prefixes

Prefix	Meaning	Example	Prefix	Meaning	Example
a-	not	atypical	*mal-*	bad; badly	malform
anti-	against	antisocial	*mis-*	wrong	misplace
bi-	two or twice	bifocal	*mono-*	one	monorail
dis-	opposite of; not	disinterested	*non-*	not	nonsmoker
ex-	out	exterior	*post-*	after	posttest
fore-	before	forewarn	*pre-*	before	prefab
il-	not	illegal	*re-*	back; again	replace
im-	not	improper	*semi-*	half; partly	semiconscious
in-	not	inactive	*sub-*	under	submarine
inter-	between	intercontinental	*trans-*	across	transatlantic
intra-	within	intrastate	*un-*	not; opposite of	unbelievable

Commonly Used Suffixes

Prefix	Meaning	Example	Prefix	Meaning	Example
-able	able to be	trainable	*-less*	free from; without	worthless
-ate	cause to become	activate	*-like*	like	childlike
-en	to make; made of	strengthen	*-ly*	like in manner or nature	motherly
-ence	state or quality of	obedience	*-ment*	result; action	wonderment
-er	one who	teacher	*-ness*	condition of	happiness
-ful	full of	beautiful	*-or*	one who	actor
-hood	condition or state of	childhood	*-ous*	full of	famous
-ing	action or process	skating	*-s*	more than one	cars
-ish	somewhat like	sluggish	*-ship*	state of or condition of	internship
-ist	one who does or uses	artist	*-tion*	action or state	attention
-ity	quality	sanity	*-ward*	in the direction of	westward
-ize	cause to be	computerize	*-y*	like; full of	sunny

Practice

Circle the **prefix** *of the words in the box below. Use the* **prefix** *meaning as a clue to find the definition of each word. Then match each word to its definition below. Write the correct word on each line in front of its definition.*

atypical **bicycle** **illegal**
imperfect **interstate** **misspelled**
monorail **postgraduate** **prehistoric**
replace **submarine** **transatlantic**
undress **unknown** **unnecessary**

________________ 1. across the Atlantic Ocean

________________ 2. that which is not known

________________ 3. spelled wrong

________________ 4. post-graduation

________________ 5. put back in place

________________ 6. that which is not perfect

________________ 7. vehicle that is foot pedaled with two narrow tires

________________ 8. to take off clothing

________________ 9. not allowed by law

________________ 10. vehicle that rides on one rail

________________ 11. between two or more states

________________ 12. a ship that can travel under water

________________ 13. not necessary

________________ 14. before recorded history

________________ 15. not normal or common

Practice

Circle the **suffix** *of the words in the box below. Use the* **suffix** *meaning as a clue to find the definition of each word. Then match each word to its definition below. Write the correct word on each line in front of its definition.*

actor
development
playful
sightless
towering
breakable
hairless
rapidly
sight-seeing
auctioneer
cloudy
helpless
sickly
tourist
walker

________________ 1. very tall

________________ 2. one who holds auctions

________________ 3. one who acts

________________ 4. full of play

________________ 5. without hair

________________ 6. to happen quickly

________________ 7. houses or other buildings built on rural land

________________ 8. not healthy; ill

________________ 9. not able to help oneself

________________ 10. blind

________________ 11. easy to break

________________ 12. person traveling for pleasure

________________ 13. going around to see objects or places of interest

________________ 14. one who walks

________________ 15. full of clouds

Practice

Choose the best **definition** *for the* **bolded** *word in each sentence. Use the prefix and root word of each bolded word to determine its meaning. Circle the letter of each correct choice.*

1. The rent on the apartment must be **prepaid** before you are given the key.
    a. paid monthly
    b. paid in advance
    c. paid by check
    d. paid independently

2. After inspection, we found that all of our contracts with our suppliers were **inaccurate**.
    a. complicated
    b. usually accurate
    c. very accurate
    d. not accurate

3. Reggie received an **intramuscular** injury to his arm during the last baseball game.
    a. within the muscle
    b. beneath the muscle
    c. across the muscle
    d. outside the muscle

4. The postman had a physical checkup **annually**.
    a. twice a year
    b. every month
    c. every year
    d. every two years

5. The **transatlantic** cable was damaged somewhere between North America and Europe.
    a. within the continent
    b. across the continent
    c. under the continent
    d. between continents

6. The **pregame** pep rally was held at 2:30 p.m. in the gym.

   a. against the game
   b. during the game
   c. after the game
   d. before the game

7. The United States **exports** food to many countries.

   a. makes clear
   b. sends out
   c. tries out
   d. joins together

8. The employees of the factory were **dismissed** because of poor work.

   a. sent to work
   b. sent away
   c. went for training
   d. sent within

9. Many students wanted a paper published **bimonthly**.

   a. every two months
   b. every two days
   c. twice a month
   d. every three months

10. Stan thought his best friend's furniture was **mismatched** and looked weird.

   a. perfectly matched
   b. in need of repair
   c. not matched
   d. old

Application

Each week, choose a special **prefix**, **suffix**, *or* **root word**. *As you read through the assignments for your classes, make a list of words containing the word part that you have chosen. Write a* **definition** *for each word by using your knowledge of the meaning of the word part and any* **context clues** *that are provided. Check your definition with a dictionary.*

Word Part ____________________ **Week Ending** ______________

Words	Context Clues	Definitions
1. ____________	1. ______________ ______________ ______________ ______________	1. __________________ __________________ __________________ __________________
2. ____________	2. ______________ ______________ ______________ ______________	2. __________________ __________________ __________________ __________________
3. ____________	3. ______________ ______________ ______________ ______________	3. __________________ __________________ __________________ __________________
4. ____________	4. ______________ ______________ ______________ ______________	4. __________________ __________________ __________________ __________________
5. ____________	5. ______________ ______________ ______________ ______________	5. __________________ __________________ __________________ __________________

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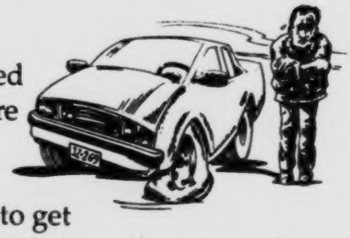
Defining Words or Phrases: Literal and Figurative Language



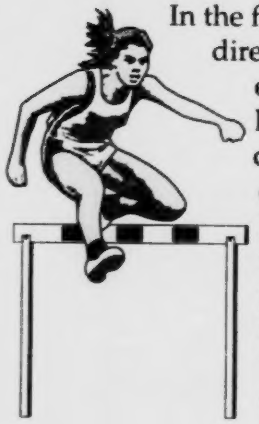
Many of the words or phrases we read are intended to say exactly what they say. If, for example, we are reading directions on how to fix a flat tire, we might find the following sentence in the manual: "Turn the lug nuts counterclockwise." If we want to get the wheel off, we would do best to follow the language exactly as it reads. Similarly, if we ask someone for directions and she tells us to drive west, we would do best to drive west as it appears on a compass or map.

When language is intended to mean exactly what it says, the language is called *literal language*. We use literal language all the time, especially when our purpose is to convey information, explanations, or directions. You will find a literal meaning of a word if you look in the dictionary for a definition. Literal language uses words for their exact, direct meaning.

Literal language is used in every kind of reading you will do. However, in some kinds of writing literal language is mixed or combined with *figurative language*. Figurative language is often used to make a comparison between two things. For example, compare the following two descriptions of a series of hurdles on a running track:

(1) The hurdles were placed one after the other at five-yard intervals.

(2) The hurdles looked like giant dominoes standing one after another, so that if the first one were tipped, every one thereafter would come slamming down.



In the first example, literal language describes the hurdles in a direct way. It uses no comparisons and the language means exactly what it says. In the second example, figurative language is used to *compare* hurdles to dominoes. This comparison tries to turn on the readers' senses so they can see and possibly hear something in a vivid way. Figurative language makes ideas leap off the page for readers. You will find figurative language in cartoons, poetry, tall tales, and other literature. You will also find figurative language in songs and nursery rhymes—"My love for you is as *deep as the ocean*," "...like a *diamond in the sky*," "Mary had a little lamb, his fleece was *white as snow*."

You also use figurative language daily, maybe even hourly. Someone asks you how you feel, and you answer: "I slept like a *log*." You use figurative language to make your points and experiences more vivid: "Drawing fingernails across the blackboard makes my skin *crawl*!"

Three Types of Figurative Language: Similes, Metaphors, and Personification

There are many different types of figurative language. Three of the more common types are *similes, metaphors, and personification.*

Similes

A simile uses the word *like* or *as* to make a comparison between two different or unlike things.

(1) One can never be ashamed of his own people when he knows that they have *dreams as beautiful as white snow on a tall pine.*

(2) She went after her **dreams** *like a bear after honey.*

In the first example, Tom Whitecloud uses *as* to compare "dreams" to "white snow on a tall pine." When you read a simile such as this one, let your imagination play. You might, for example, remember having seen the image of soft, white snow high above—how pure the snow looked and how it seemed weightless, almost floating. It seemed to carry your thoughts above the routine of daily life. The second example of a simile makes us feel how persistently the girl pursued her dreams.

Metaphors

A metaphor compares two different or unlike things without using the words *as* or *like.*

(1) When he described my grandfather that way *it made my blood boil.*

(2) It's never dark when I'm with you, because you *light up any room.*

Note that in the two examples of metaphors above, comparisons are made without the use of *as* or *like*. In the first example, the writer says his blood boiled, not that his blood was *like* something that boiled. In the second example, the writer doesn't say his love is *like* a light but that his love actually lights up a room.

Similes and metaphors are almost always exaggerations. A bad end would come to anyone whose blood actually did boil. And if your love did light up a room, he or she would need immediate attention for radiation poisoning. We purposely exaggerate in similes and metaphors in order to make a point. As you can see, however, these figure of speech are not to be taken as literal language.

Personification

Personification gives human qualities to lifeless objects or ideas. Read the examples below.

(1) The white line of the lake ends at a black forest, and above the trees *the blue winds are dancing*.

(2) The traffic *crawled almost to a stop* when every radio station announced peace had been declared and the war had ended.

Winds cannot dance and cars cannot crawl. However, the reader understands that the writer is indicating that the winds are gently blowing, making the grass and leaves move in a way that looks like dancing. Similarly, the cars described in the second example are barely moving. Personification allows the reader to see ideas and objects in new ways.

Onomatopoeia: A Literary Technique

Onomatopoeia appeals to readers' imaginations by using words that sound like their meanings. It is used to create effects and reinforce meaning. Some examples of onomatopoeia are *ooze, slurp, thud, splash,* and *sizzle*. Read the following examples.

(1) The bees *buzzed* around our heads.

(2) He *twanged* his guitar.

Reading Literal and Figurative Language: Noticing the Difference

As a reader, you will often run into a mix of literal and figurative language. A writer may be using literal language to describe the way we hear music, for example. He may be writing about how music makes molecules spin in a certain way. When those molecules reach our ears, wondrously our ears translate those spinning molecules into the beautiful sounds of music. Now imagine that right in the middle of this literal description, the writer wants to make a point in a particularly vivid way. Read the two paragraphs below to see how the writer switches from literal to figurative language.

The molecule of sound coming from the orchestra bounces into another molecule and gives it spin. That molecule bounces into another and gives it spin. On and on it goes until the last molecule enters your ear. This whole process *is like a wave in the ocean*. One wave passes its energy on and creates another wave. This next wave then passes its energy on and creates a third wave. On and on it goes, each wave passing energy along, until the final one crashes onto the beach. What finally washed across your toes as you stood on the beach was, then, not the water from a wave that started way off on the horizon. It was the energy from that far off wave.

Another way to understand how one molecule of sound bounces into another, and then another, until the final one enters your ear is to think of a very long pool table. You are at one end of the pool table and your friend is at the other end. On this pool table are a long line of balls. Your friend rolls the first ball into the second ball. The first ball stops and the second ball keeps rolling, until it hits the third ball. The second ball then stops and the third ball rolls into the fourth ball. On and on it goes, until the very last ball rolls to you. That last ball has been powered by the energy imparted to the very first ball and then passed all the way along to the last ball.

The writer switches from literal language to figurative language when he uses the simile of a *wave in the ocean* to draw a vivid comparison between *sound* waves and *water* waves. He also uses the comparison of a long line of pool balls to sound molecules to help you vividly see how sound works. The point to remember is that when you are reading, be prepared to stop, translate, and appreciate figurative language. Figurative language will help you see old things in new ways and see the familiar in something that is strange. Of course, the first thing you must do is to recognize figurative language when it appears. The following practices will hone or sharpen your skill.

Practice

Each of the following items contains a **metaphor**, *a* **simile**, *or* **both**. *Circle the letter of the best literal interpretation.*

1. When the salesperson tried to charge Nancy too much, Nancy tried *to play it cool.*
   a. She become very upset.
   b. She remained calm.
   c. She pretended it was a joke.

2. As she stood there, the idea of being overcharged made her *blood boil.*
   a. She became very happy.
   b. She became very sad.
   c. She became very angry.

3. The salesperson had made an innocent mistake and had not meant *to ruffle Nancy's feathers.*
   a. The salesperson had not meant to make Nancy sad.
   b. The salesperson had not meant to make Nancy mad.
   c. The salesperson had not meant to make Nancy glad.

4. The salesperson asked Nancy to lunch. Nancy accepted and suggested they go *Dutch.*
   a. She suggested going to a Dutch diner.
   b. She suggested they eat with chop sticks.
   c. She suggested they each pay their own way.

5. At lunch the salesperson and Nancy decided *to pool their money* and open their own business.
   a. They decided to set a high interest on their savings.
   b. They decided to put their money together.
   c. They decided to put their money into a pool business.

6. They found they had enough money to open a restaurant. When Nancy suggested they should *strike while the iron is hot* she meant they should __________ .

   a. take their clothes to the laundry
   b. wait until the weather got hot
   c. start the business right now

7. Their restaurant did very well. Customers had learned about the good food and service *through the grapevine*, or __________ .

   a. gossip
   b. Nancy's family
   c. television

8. Their success seemed to have come from *out of the blue*, or from __________ .

   a. the next town
   b. sheer luck
   c. nowhere

Practice

Identify the figure of speech in each sentence by writing **S** *if it is a* **simile**, **M** *if it is a* **metaphor**, **P** *if it is* **personification**, *or* **O** *if it is* **onomatopoeia**.

__________ 1. "The boy's crane stretched its long neck, gave out a **whoop**, and disappeared into the sky."
—from "Cranes" by Hwang Sunwon

__________ 2. "And suddenly **the rock has an open wound**."
—from "Pride" by Dahlia Ravikovitch

__________ 3. "I am the way my daughter would want me to be: … my skin **like an uncooked barley pancake**."
—from "Everyday Use" by Alice Walker

__________ 4. ". . .the **tinkling** piano our guide."
—from "Piano" by D. H. Lawrence

__________ 5. "The night is shattered/and **the blue stars shiver in the distance**."
—from "Tonight I Can Write" by Pablo Neruda

__________ 6. "In those other summertimes all motors were inboard; and when they were at a little distance, **the noise they made was a sedative**, an ingredient of summer sleep."
—from "Once More to the Lake" by E. B. White

__________ 7. "The door swings **silent as a snake**."
—from "The Thrill of the Grass" by W. P. Kinsella

__________ 8. "She sank slowly, **a flower in the mud**."
—from "And of Clay Are We Created" by Isabel Allende

Application

Prepare a section of your portfolio or journal as a **vocabulary matrix**. *Set up your matrix like the chart below. As you encounter words with* **figurative** *and/or* **literal meanings** *in your various reading assignments, enter them in your matrix. Then provide the definitions that are appropriate—a literal definition that you have obtained from context, word structure, or a dictionary; a figurative meaning; and a specialized meaning—technical or specific to a subject or field.*

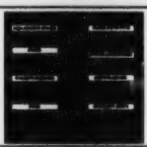
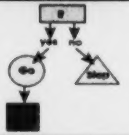
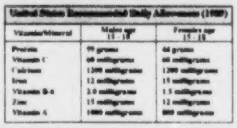
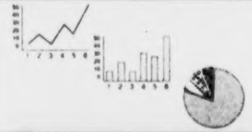
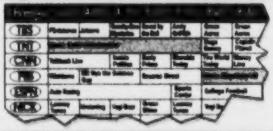
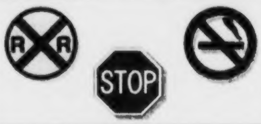
Vocabulary Matrix

Vocabulary Word	Literal Meaning	Figurative Meaning	Specialized Meaning
frosting	*sweet topping on a cake*	*the last or best as in "The frosting on the cake was when I won the contest."*	*in a beauty parlor, frosting is a process for putting blonde streaks in your hair*
stamp	*an official printed adhesive label, used as evidence of prepayment on an envelope or postal card*	*the recognition or acceptance as in "She gave her stamp of approval to the project."*	*in the printer's shop, the printer stamped the company's logo on the letterhead*

Understanding Visual References: Reading Signs, Maps, Graphs, Tables, Etc.

Visual means "something that can be seen." Visual references are things we can see that tell us information. They are symbols we use to conveniently convey information. The visual references that we encounter in everyday experiences include the following: directories, diagrams, tables, graphs, schedules, pictures, maps, and signs. Visual references give us a way to store information in a condensed form so that it is manageable, meaningful, and organized. Study the following table, which explains the most commonly used visual references.

Visual References

Reference	Symbol	Concept	Location
Directory		- a plan or layout of a building or buildings - a list of phone numbers in alphabetical and regional order	Department stores Archeological sites Supermarkets Malls Historical buildings Museums
Diagram		- a picture showing a process, parts of a whole, how something works	Instruction books Manuals Science books
Table		- a chart giving information in column or list form	Magazines Business reports Maps
Graph		- a symbolic diagram representing a comparison of quantities	Climate reports Medical books Business reports Classrooms
Schedule		- a table which gives information on when and where something takes place	Bus and train stations Airports TV guides Movie guides Schools
Map		- a representation in outline of a geographical area	Brochures Guide books History books
Sign		- a symbol used to represent something instead of, or with, words	Roads Hospitals Appliances Product labels Vehicles Mathematics books

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Directories: Tables of Contents

Directories are often found in buildings and malls and are like the table of contents in a book. They tell you what is inside the building and where you can find it. Smaller directories and aisle signs help us to find products and goods on the shelves and counters of large markets and department stores.

Diagrams: Drawings or Plans

Another visual reference that we encounter in everyday experiences is a diagram. Most often we see a *diagram* as a picture with lines and arrows to show a process—a drawing or a plan that outlines and explains the parts or operation of something.

Graphs, Charts, and Tables: Concise Summaries of Information

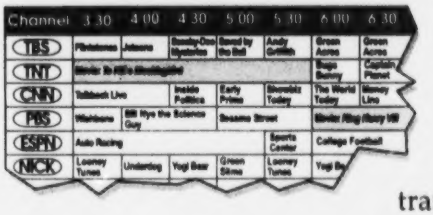
We have become increasingly dependent upon graphic representations and projections. Graphs, charts, and tables are used by popular magazines and newspapers to show changes in our national budget, our population, and our productivity. They give much information in a small amount of space.

Graphs are a collection of data using line segments for purposes of comparison. They allow us to see clearly how one quantity compares with another quantity. Two of the most common types of graphs are *line graphs* and *bar graphs*. They are very similar—the lines and bars show quantities according to a scale along the side of the graph. *Charts* also provide us with easy-to-read, concise summaries. A *table* is a kind of chart that is a systematic arrangement of information, usually with numbers in rows and columns. In reading tables, it is very important to notice the column headings. These headings tell you what information is provided in the table.

Square Roots	
Number	$\sqrt{\ }$
4	2
9	3
16	4
25	5
36	6

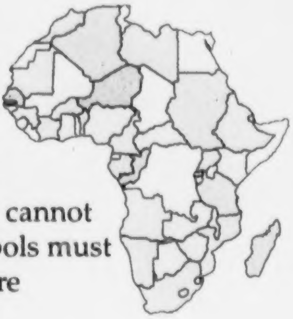
chart

Schedules: Telling *What, When,* and *Where*


Channel
3:30
4:00
4:30
5:00
5:30
6:00
6:30
TBS
TNT
CNN
PBS
ESPN
NICK

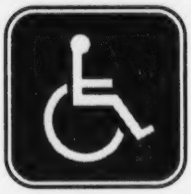
Schedules give a lot of information in a small space and provide information that tells what, when, and where. There are schedules for movies, TV shows, school, work, and sports. Bus and train schedules tell about transportation. Schedules can be of help to you every day.

Maps: Drawings of Geographical Areas



A *map* is a drawing or picture of a geographical area of the earth or a part of the earth. There are many kinds of maps that are used today—maps of early settlements (historical), maps of national boundaries (political), and maps showing rainfall, roads, and agricultural production. Because a map cannot show every street, river, railroad, or product, symbols must be used to represent these things. These symbols are explained in a *legend*, also called a *key*. An *atlas* is a collection of maps, generally related to each other.

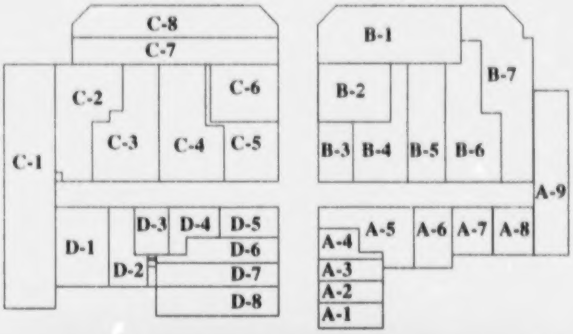
Signs: Symbols for Words

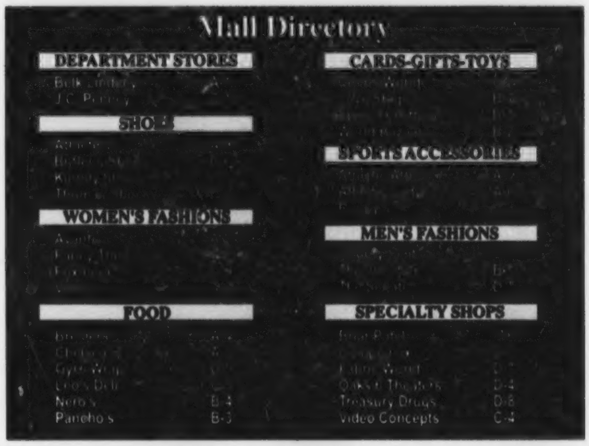


Signs are a familiar visual reference. A *sign* is a mark or symbol with a meaning that is used instead of words, or with a word or short phrase to represent or point out something. We see signs in advertisements, on medicine bottles and packages of food, in recreational areas, and along the highways.

Practice

Use the **map** *and* **directory** *below to answer the following questions. Circle the letter of the best answer.*


C-8
C-7
C-2
C-6
C-3
C-4
C-5
C-1
D-1
D-2
D-3
D-4
D-5
D-6
D-7
D-8
B-1
B-7
B-2
B-3
B-4
B-5
B-6
A-9
A-4
A-5
A-6
A-7
A-8
A-3
A-2
A-1



Mall Directory

DEPARTMENT STORES

J.C. Penney

SHOES

WOMEN'S FASHIONS

FOOD

Nero's B-4
Pancho's B-3

CARDS-GIFTS-TOYS

SPORTS ACCESSORIES

MEN'S FASHIONS

SPECIALTY SHOPS

Treasury Drugs D-8
Video Concepts C-4

1. The map is of a ____________ .

   a. store
   b. mall
   c. town
   d. subdivision

2. The directory for the map is categorized according to business ____________ .

   a. location
   b. cost
   c. size
   d. type

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3. The letters on the map indicate __________ .

   a. sections of the mall
   b. types of product
   c. numbers of shops
   d. types of customer

4. The Oaks 6 Theaters are listed under __________ .

   a. jewelry
   b. food
   c. specialty shops
   d. services

5. Fancy This is located next to __________ .

   a. Avanti
   b. Athletic Attic
   c. Vogue
   d. Leo's Deli

6. __________ is closest to Circus World Toys.

   a. Kinney Shoes
   b. Robby's
   c. Belk Lindsey
   d. Compumax

7. Section D has __________ restaurant(s).

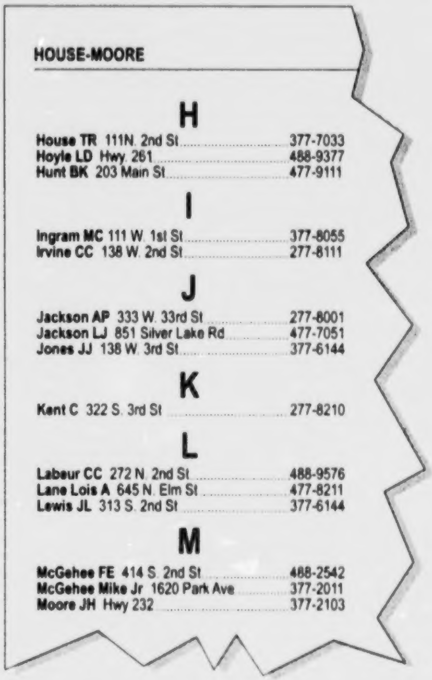
   a. 1
   b. 3
   c. 4
   d. 2

8. __________ is next to the Love Shop.

   a. Fancy This
   b. J. C. Penney
   c. Butler Shoes
   d. Belk Lindsey

Practice

Use the **telephone directory** *below to answer the following questions.*



HOUSE-MOORE

H

House TR	111N. 2nd St	377-7033
Hoyle LD	Hwy. 261	488-9377
Hunt BK	203 Main St	477-9111

I

Ingram MC	111 W. 1st St	377-8055
Irvine CC	138 W. 2nd St	277-8111

J

Jackson AP	333 W. 33rd St	277-8001
Jackson LJ	851 Silver Lake Rd	477-7051
Jones JJ	138 W. 3rd St	377-6144

K

Kent C	322 S. 3rd St	277-8210

L

Labeur CC	272 N. 2nd St	488-9576
Lane Lois A	645 N. Elm St	477-8211
Lewis JL	313 S. 2nd St	377-6144

M

McGehee FE	414 S. 2nd St	488-2542
McGehee Mike Jr	1620 Park Ave	377-2011
Moore JH	Hwy 232	377-2103

1. What do the words *House-Moore* in the upper right corner mean?
    - a. Those are the last two items on the page.
    - b. *House* is the first and *Moore* is the last item on the page.
    - c. All of the " H" and " M" names in the directory are on that page.
2. The following are pairs of names. In only one pair do both names actually appear on this page in the directory. Which pair is it?
    - a. Kenneth Lewis and T. R. House
    - b. Mike McGehee Jr. and F. E. McGehee
    - c. Andrea Karn and J. H. Moore
3. According to the directory, what is L. J. Jackson's current address and phone number?
    - a. 333 W. 33rd Street 277-8001
    - b. 333 W. 33rd Street 477-7051
    - c. 851 Silver Lake Road 477-7051

Practice

Study the **table** *below carefully. Scan the table to locate the answers to the questions. Write the correct answers on each line.*

United States Recommended Daily Allowances (1989)		
Vitamin/Mineral	**Males age 15 - 18**	**Females age 15 - 18**
Protein	**59 grams**	**44 grams**
Vitamin C	**60 milligrams**	**60 milligrams**
Calcium	**1200 milligrams**	**1200 milligrams**
Iron	**12 milligrams**	**15 milligrams**
Vitamin B-6	**2.0 milligrams**	**1.5 milligrams**
Zinc	**15 milligrams**	**12 milligrams**
Vitamin A	**1000 milligrams**	**800 milligrams**

1. How much iron is recommended for males? ________________
2. Does a male or female require more Vitamin A? ______________
3. Which does a male require more of—zinc or iron? ____________
4. How much Vitamin C does a female require? ________________
5. How many more grams of protein does a male require than a female?

   ____

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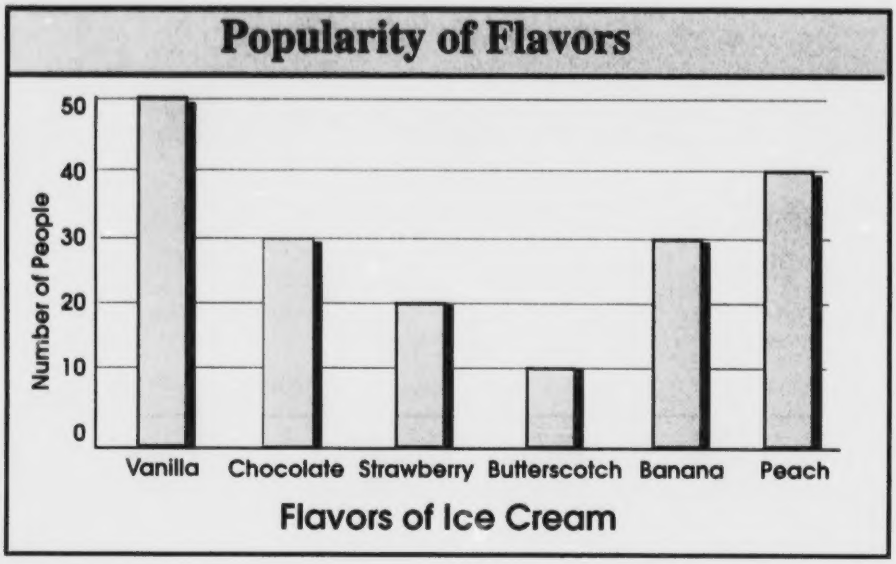
Practice

Use the **graph** *below to answer the following questions. Write the answers on the lines provided.*



1. Which flavor is most popular? ______________________
2. Which flavor is least popular? ______________________
3. Which two flavors received the same number of votes?

   ____

4. How many more people like vanilla ice cream than chocolate?

   ____

5. Which flavor is only half as popular as peach ice cream?

   ____

6. How many people like banana ice cream? ________________

Practice

Look at the **television schedule** *and answer the questions below.*

Channel	3:30	4:00	4:30	5:00	5:30	6:00	6:30
TBS	Flintstones	Jetsons	Scooby-Doo Mysteries	Saved by the Bell	Andy Griffith	Green Acres	Green Acres
TNT	Movie: *To Kill a Mockingbird*					Bugs Bunny	Captain Planet
CNN	Talkback Live		Inside Politics	Early Prime	Showbiz Today	The World Today	Money Line
PBS	Wishbone	Bill Nye the Science Guy		Sesame Street		Movie: *King Henry VIII*	
ESPN	Auto Racing				Sports Center	College Football	
NICK	Looney Tunes	Underdog	Yogi Bear	Green Slime	Looney Tunes	Yogi Be	

1. *Talkback Live* comes on CNN at ______________________________.
2. At 3:30 on TNT, one can watch ______________________________.
3. The *Andy Griffith Show* comes on at __________________________.
4. You can watch *Sports Center* on channel ______________________.
5. At 4:00 on PBS, you can watch ______________________________.

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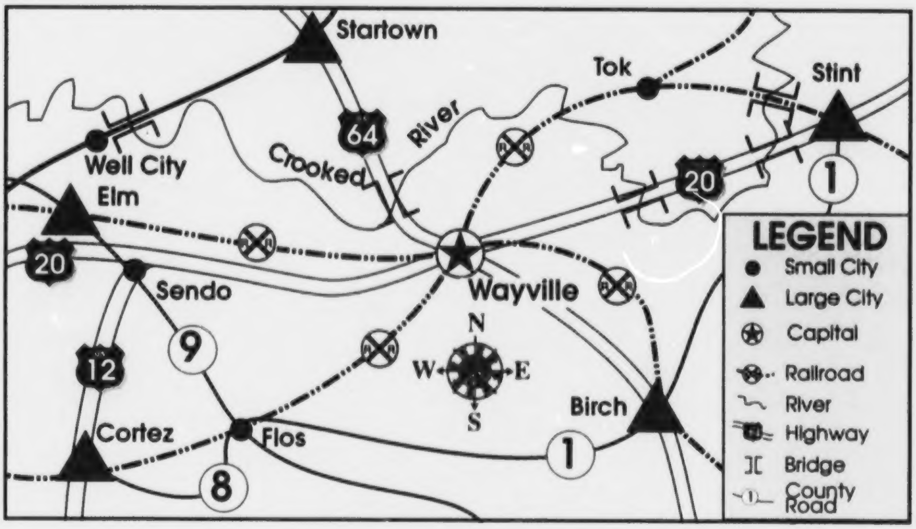
Practice

Use the **map** *and* **legend** *to answer the questions below.*


Startown
Tok
Stint
64
River
Crooked
20
1
Well City
Elm
20
Sendo
Wayville
9
12
N
W
E
S
Birch
Cortez
Flos
1
8
LEGEND
● Small City
▲ Large City
Capital
Railroad
River
Highway
Bridge
County Road

1. What roads and highways go to Sendo? ______________________
2. What is the capital city? ______________________________________
3. What city has three county roads going into it? ________________
4. Which highway has a river crossing it in two places? ___________
5. What cities on Highway 20 are served by a railroad? ___________

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Practice

Use the **map** *and* **legend** *on the previous page to fill in the blanks with the correct answer.*

1. The shortest way to travel from Elm to Wayville is by ____________ .

2. To travel from Wayville to Flos you would go ____________ by

   ____________ . (direction)—(type of transport)

3. ____________ would probably be least damaged by a flood of Crooked River.

4. Startown is ____________ of Tok. (direction)

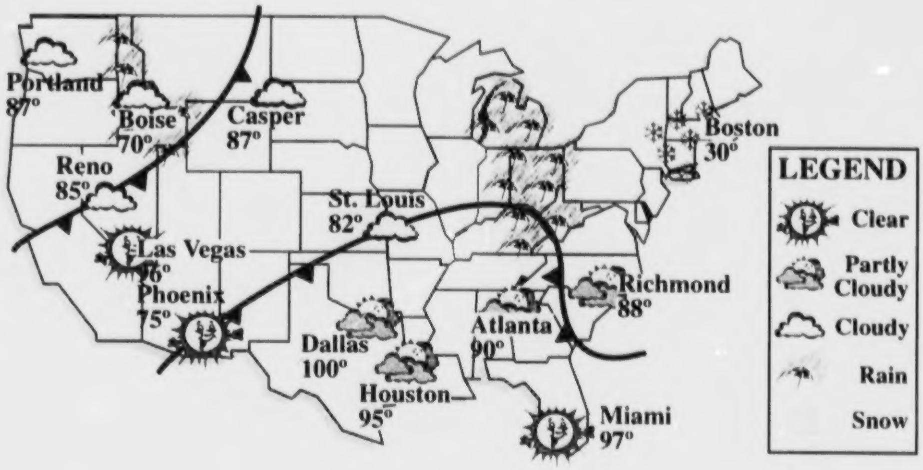
5. If you take the most direct route from Stint to Flos, you would you go through the city of ____________ .

6. Highway ____________ is a north-south highway.

7. There are ____________ bridges between Stint and Wayville on Highway 20.

Practice

Use the **map** *and* **legend** *to answer the following questions. Circle the letter of the correct answer.*


Portland
87°
Boise
70°
Casper
87°
Reno
85°
St. Louis
82°
Las Vegas
76°
Phoenix
75°
Dallas
100°
Houston
95°
Atlanta
90°
Richmond
88°
Miami
97°
Boston
30°
LEGEND
Clear
Partly Cloudy
Cloudy
Rain
Snow

1. What is the temperature in Richmond?
   a. 92 degrees
   b. 95 degrees
   c. 88 degrees
   d. 102 degrees

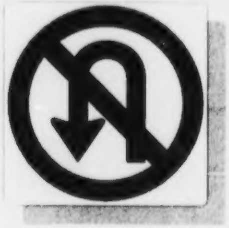
2. What three cities are cloudy?
   a. Las Vegas, Phoenix, and Casper
   b. Portland, Richmond, and Casper
   c. Boise, Boston, and Richmond
   d. Reno, St. Louis, and Portland

3. In what area is it snowing?
   a. Miami
   b. Dallas
   c. Boston
   d. Portland

4. In what three cities is it clear?
    a. Miami, Casper and Houston
    b. Dallas, Atlanta, and Houston
    c. Las Vegas, Phoenix, and Miami
    d. Portland, Reno, and Richmond
5. How many cities are partly cloudy?
    a. 7
    b. 5
    c. 4
    d. 2

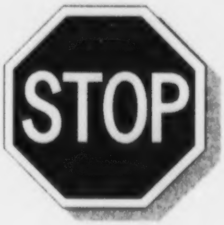
Practice

Using information located in the Driver's Handbook, *tell what each* **sign** *below means. Write the answers on the lines provided.*

1.


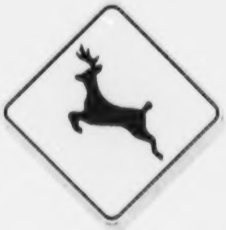
____

____

2.


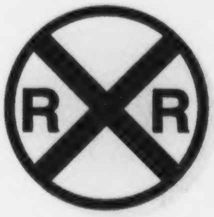
____

____

3.


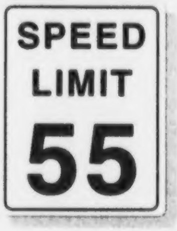
____

____

4.


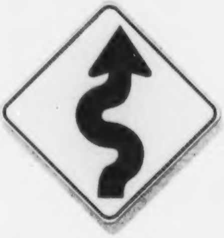
____

____

5.

SPEED
LIMIT
55

____

____

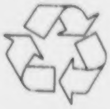
6.


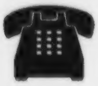
____

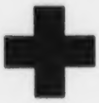
____

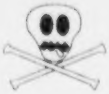
Practice

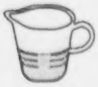
Match the **sign** *in the left-hand column to its* **message** *in the right-hand column. Write the correct letter on each line.*

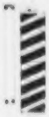
____ 1. 

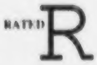
____ 2. 

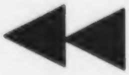
____ 3. 

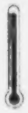
____ 4. 

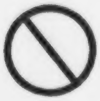
____ 5. 

____ 6. 

____ 7. 

____ 8. 

____ 9. 

____ 10. 

A. Rewind

B. Temperature

C. Barber Shop

D. Recycle

E. Call if you have questions about our product.

F. Forbidden

G. First Aid

H. one-half cup

I. Warning! Poison

J. Restricted movie

Application

Find one example of a **diagram, graph**, *or* **statistical illustration** *that helped you understand something in one of your classes. Write a* **paragraph** *that explains why this particular visual reference was so helpful.*

Reference Sources: Finding Information

As you advance in your studies, you may often need to find specific information not included in your textbook. To find this additional information you will need to refer to another source. That source then becomes what we call a *reference* or *reference source*. A reference source is a person or thing that you use as a source of information or help.

You may look up a subject in an *encyclopedia* or even an *almanac*, which is a book that contains facts and figures on many different subjects. Another useful source of information is a *dictionary*, which is organized alphabetically with each entry following a specific sequence. Dictionary entries typically begin with the correct spelling, followed by the correct pronunciation. The history of a particular word can precede or follow the definition. The particular sequence varies from dictionary to dictionary, but all dictionaries are organized alphabetically. A *thesaurus*, a dictionary of synonyms, or listing of words with the same meanings will also be a useful word source.

The number of references available to us grows every day, as does the amount of information we can find. Just within the past decade, computerized sources have given us a completely new way to locate information and sources with easy access to the Internet and the advent of the CD-ROM. No doubt, before you complete your high school career, even more methods of obtaining information will be at your disposal. One of the most important skills you can acquire is learning how to find, understand, and use information.

Specific and Detailed Information: The Index, Table of Contents, Appendix, and Glossary

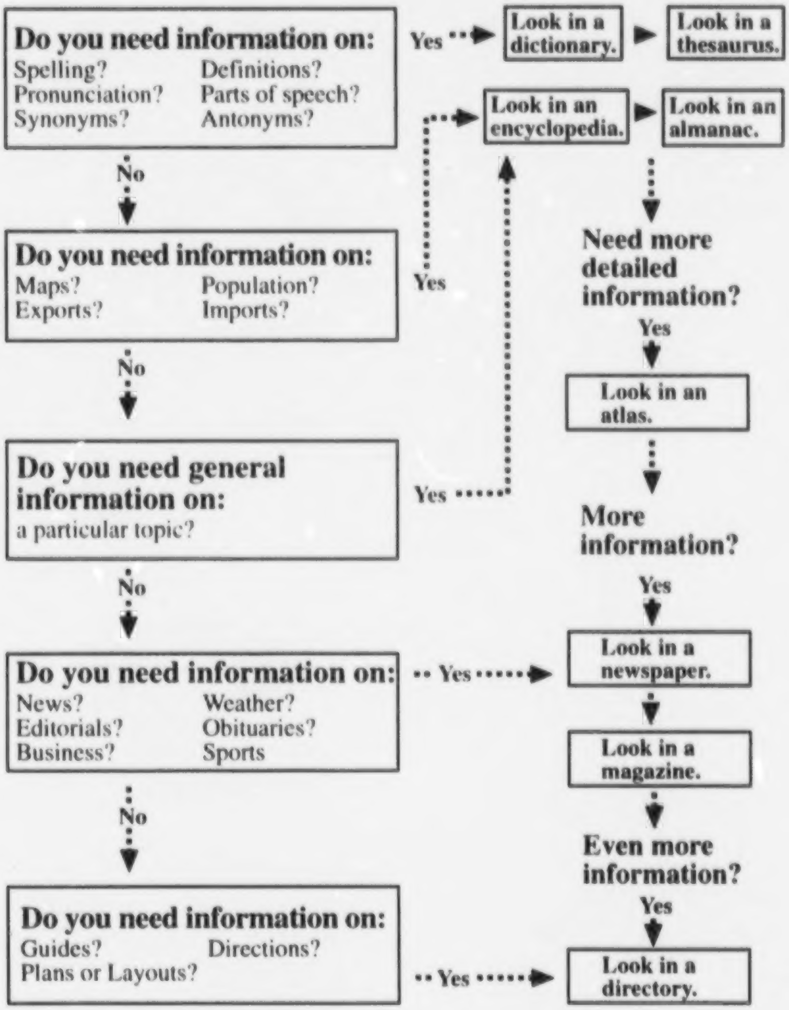
Once you have located appropriate sources of information, you obviously need to know how to locate specific information within them. Most books will contain an index, a table of contents, an appendix, and a glossary.

An *index* is located at the end of the book and gives an alphabetical listing of all subjects covered in the book and the page number(s) where the subject appears. An index may also appear on the front page of a newspaper.

A *table of contents* is located at the front of a book and shows how the book is organized and gives page numbers of chapters and subtopics within those chapters.

An *appendix* is located at the end of the book and gives more facts about the subject of the book. A *glossary* is also located at the end of the book and is a list of difficult words and their meanings. The words in a glossary are in alphabetical order.

The chart below includes a variety of resources and the kinds of information found in each.


Do you need information on:
Spelling? Definitions?
Pronunciation? Parts of speech?
Synonyms? Antonyms?
Yes
Look in a dictionary.
Look in a thesaurus.
No
Do you need information on:
Maps? Population?
Exports? Imports?
Yes
Look in an encyclopedia.
Look in an almanac.
Need more detailed information?
Yes
Look in an atlas.
No
Do you need general information on:
a particular topic?
Yes
More information?
Yes
No
Do you need information on:
News? Weather?
Editorials? Obituaries?
Business? Sports
Yes
Look in a newspaper.
Look in a magazine.
Even more information?
Yes
No
Do you need information on:
Guides? Directions?
Plans or Layouts?
Yes
Look in a directory.

Practice

Circle the letter of each correct answer.

1. An alphabetical listing of subject matter covered in the book and the specific page number(s) on which the subject can be found in the book is called a(n) ____________ .
    a. table of contents
    b. index
    c. glossary
    d. appendix

2. A listing of the meanings of key words used in a book is a(n) ____________ .
    a. glossary
    b. appendix
    c. table of contents
    d. directory

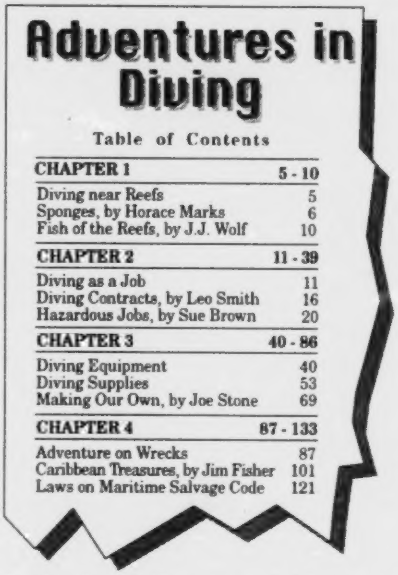
3. A listing of additional information in the form of tables, graphs, and maps that is usually located at the end of a book is a(n) ____________ .
    a. index
    b. appendix
    c. directory
    d. glossary

4. A listing of specific chapters showing the general organization of a book is called a(n) ____________ .
    a. index
    b. table of contents
    c. directory
    d. thesaurus

5. A group or collection of papers printed every day or week telling the news, advertisements, and often having stories, poems, jokes, and useful information is called a(n) ____________ .
    a. atlas
    b. newspaper
    c. almanac
    d. directory

Practice

Use the **table of contents** *below to answer the following questions.*



Adventures in Diving

Table of Contents

CHAPTER 1	**5 - 10**
Diving near Reefs	5
Sponges, by Horace Marks	6
Fish of the Reefs, by J.J. Wolf	10
CHAPTER 2	**11 - 39**
Diving as a Job	11
Diving Contracts, by Leo Smith	16
Hazardous Jobs, by Sue Brown	20
CHAPTER 3	**40 - 86**
Diving Equipment	40
Diving Supplies	53
Making Our Own, by Joe Stone	69
CHAPTER 4	**87 - 133**
Adventure on Wrecks	87
Caribbean Treasures, by Jim Fisher	101
Laws on Maritime Salvage Code	121

1. If you wanted to find out the cost of diving equipment, which chapter would you skim?

   ____

2. If you want to make a living diving, which chapter should you read?

   ____

3. Who wrote the article "Hazardous Jobs"? ____________________

4. If you want to learn more about sunken treasure, on what two pages would you find articles of interest?

   ____

5. If you were interested in Maritime Salvage, would you skim the article on page 6 or the one on page 121?

   ____

Practice

Use the **index** below *to answer the following questions.*

Index	page
Action Line	1C
Area News	1B
Bridge	25D
Business	4D
Classified	7D
Comics	24D
Deaths	3B
Editorials	18A
Florida News	14A
Living Today	1C
Movies	5C
Sports News	1D
Television	16A
Weather	2A

1. In which section of the paper do you find the basketball scores?

____

2. In which section and on what page would you look for information about the weather?

____

3. If you wanted to go to a movie but did not know what was being shown, where would you look?

____

4. You are seeking a job and you want to find out which jobs are being advertised. Under which heading would you look?

____

5. In which section of the paper will you find the comics? __________

6. Which section and page number would you use to find out what is on TV?

____

Practice

Use the **index** *below, and circle the letter of the answer which best completes each of the following statements.*

Index

African-American Code	308
(See also African Americans)	
African Americans, colonies	45
part played in American Revolution	154
Civil War	303-304
Bill of Rights	166-167, 170
(See also Amendments of Constitution)	
Boone, Daniel	100, 211
Boston Tea Party	124, 127
"Bounties," payment to join the army	303
Brazil	26
Bull Run, Battle of	268-269
Busing	478
(See also African Americans)	
Cabinet, President's	182
California, gold discovered	243
statehood	243

1. You need information on African-American Codes, so according to this index you should also look under __________ .

   a. busing
   b. African Americans
   c. Bull Run
   d. Slavery

2. There are __________ pages of information on the Battle of Bull Run.

   a. 8
   b. 7
   c. 1
   d. 2

3. "Bounties" are ____________, and the definition is found on page 303.

   a. men in the army
   b. jumpers in the army
   c. payments to join the army
   d. men

4. Information on the Boston Tea Party can be found on pages ____________.

   a. 166 and 170
   b. 124 and 127
   c. 243
   d. 125

5. There are ____________ pages of information on African Americans in the Civil War.

   a. 5
   b. 7
   c. 2
   d. 3

Application

Answer the following questions and name the **source** *in which you located the information.*

almanac
atlas
dictionary
encyclopedia
index
newspaper
table of contents
thesaurus
telephone book
Readers' Guide to Periodic Literature

1. What part of speech is the word *thread*?

   Answer: ________________________________

   Source: ________________________________

2. What is the weekend forecast for the weather?

   Answer: ________________________________

   Source: ________________________________

3. Susan is planning to take her parents out to dinner for their anniversary. She wants to take them to a seafood restaurant, but she does not know where one is located. Where is one located?

   Answer: ________________________________

   Source: ________________________________

4. Wanda needs to outline Chapter 3 of her history book. What is the page on which Chapter 3 begins?

   Answer: ________________________________

   Source: ________________________________

5. What are three chemical elements?

Answer: ______________________________

Source: ______________________________

6. List all of the pages of a biology book on which you could find information on reproduction.

Answer: ______________________________

Source: ______________________________

7. Who won the Super Bowl in 1997?

Answer: ______________________________

Source: ______________________________

8. What is the title of an article written about *drugs and teenagers* within the last month?

Answer: ______________________________

Source: ______________________________

9. What are the capitals of France, England, and Switzerland?

Answer: ______________________________

Source: ______________________________

10. What is another word that can be used instead of *interest*?

Answer: ______________________________

Source: ______________________________

Reading for Life: Developing Your Own Reading Strategies

You have now learned and studied different ways of reading. You have practiced previewing materials, the 5 W's, and you have also learned how to interpret signs, symbols, and other visual clues. As you go through life and encounter different reading situations, you may also develop reading strategies of your own to help you understand and retain information. For instance, you may discover that underlining key phrases, writing notes in the margins, and discussing your readings with others will help you to deepen your understanding. You will also find that some texts need to be read more than once in order to fully appreciate what the writer is trying to say. Some readings will inspire you to seek out further information, and other readings might prompt you to write a similar article or essay (or letter to the editor) that expresses your viewpoint.

Because your reading process will be valuable in many areas for most of your life, thinking about and understanding your own reading process is important. Strong reading skills will help unlock any door for you whether you want to enrich your life, enhance your studies, or further your career.

The following essay was written by a college student who is a member of the Florida State University's *Flying High Circus*. Read the essay and imagine that someone you know is interested in the circus and you want to tell her about the essay.

Flyers

by Al Light

The pursuit of flight has been a goal of humankind for centuries. For the flying trapeze artist, this pursuit has been captured in its rawest form. There are no wings, hulls, or metal superstructures. There are no engines to provide thrust. All that exist are the bare essentials—bars, cables, space, our bodies. To embark upon this flight takes imagination, courage, insight, and strength of character.

I have spent four and a half years in the circus and I have known a range of emotions and experiences: pride, joy, pain,

disappointment, encouragement, faith, brushes with death, internal development, and accomplishments previously unthinkable.

My obsession of late has been the flying trapeze. During nights out with my friends, when I visit my family, or when I take a shower, sit in a classroom, or even take a breath, I think about flying. My heart skips, flutters, and sends a surge of something indescribable through my throat to rattle my brain at the mere touch of the trapeze. I suspect others feel the same. In fact, I know they do.

Not long ago, I had the chance to practice with Gaynor Johnson, a 48-year-old professional trapeze artist, who is an esteemed and world renowned flyer. Rob, a 26-year-old amateur, joined us. It was the first time I'd worked with either of them, but I was excited to learn more about this art form that I have come to love—an art form forged in the dreams of daredevils long ago.

Standing next to Gaynor, I felt anxiety mingling with my excitement. I wanted to look good in front of her—good, but not cocky. During our warm up, she impressed me with her grace and her raw power.

Gaynor glided her body around mine on the pedestal board, and swung the bar up to me.

"Let's do some flying," she casually remarked.

As I took the bar, I mentally prepared for flight. My concentration formed a sound-tight barrier around my head as if I were submerged in water. My consciousness filtered out the noise, letting in only the most important sounds—my heartbeat, my breath, the creaking of my hands on the bar. I could feel a cool breeze on my face. I inhaled and closed my eyes, visualizing myself in relation to the space I intended to cross. My movements had to be fluid. I thought of the ocean, the waves.

I opened my eyes to watch Rob, the catcher, in his swing. I timed him as the swing moved forward and backward. The catcher's swing is a constant tempo. I watched it. I watched him. He was going to have power over my life.

Fear plays a part in my attraction to flying. So does joy, envy, pain, exultation, confidence, trust, instinct, reflex, motivation, and inspiration. Can I do it? Can he do it? Doubt jockeyed for a position to strike. I heard the voice of my own fear: You could miss the bar. You could fall off this trap. You could snap something in the net. You could bounce off the net. You could miss the net entirely.

But then my mind raced from fear to joy. I smiled and asked myself, how many people are afforded this chance? "Very few," was the answer. I gripped the bar. And I swung off the pedestal board. I was airborne.

As I swung through the air, gripping the bar tightly with both hands, I felt confident and proud. Not too long ago, I couldn't muster the confidence I have now. I swung. I drove my heels backward, I was carried forward. The swing pulled at me. I felt the force of gravity, pulling at me, trying to rip my fingers from the bar, but I resisted. My feet hurled past me and up into the sky.

I looked over my toes and then cursed myself for doing so. The view was so mesmerizing. I should have kept my head up. The swing stalled. I felt myself float, weightless, only a second. Then I went back. I drove my heels hard. I pressed down with my arms as my body traveled up. Squeeze, I thought to myself.

Then I was on top of the bar. I crested it. The bar pulled away from me, but my grip kept it close, my hips taking my weight. The center of the swing was coming. Again gravity tried to control me. It pulled at me, but I didn't break over the bar. I escaped it. The sweet laws of physics hurled me skyward. My legs coiled beneath me. My heels led the push to turn my body upside down. I gently shoved the bar. For an instant, brief to the spectator, but a clear and definite instant to me, I was flying—of my own volition. For a love that defies rationality, I flew.

Sometimes the hands aren't there to catch you, but you can't think about "sometimes." As I floated in space, time seemed to ebb around the moment. I could see the catcher falling away from me. I stretched. He stretched.

Then a new wave of adrenaline pulsed through my bloodstream as his hands wrapped around my forearms. My body followed his.

Hold on, I thought. He grunted. We slid. I felt the liquids in my body forced to my toes. My eyes focused on the apron, the netting that's raised and extended out and up in case of a catcher's mishap. His fingers clinched around the lower palm of my left hand. I forced my thumb out away from my pinkie with all the strength my muscles could muster. My hands wouldn't slip through his now—I hoped. A tension erupted from the top of my shoulders and flowed down my back to my legs, everything was tight. Gravity hung from my heels, pulling hard. But we did not give in to it.

The peak of the catch-swing brought relief to both of us. Weightless for a second, we readjusted. We became solid; we became one unit. Elation suspended the moment an instant longer. Then the return trip demanded our attention. My heels pushed back as my arms pressed against his. My body went rigid.

"Go," Rob whispered. There was a violent, almost savage heave. Our union was broken and again I was alone. I turned without thought.

The bar was hanging there, waiting for me. My hands slid over its surface. I could feel my calluses rubbing against the bar's tape. The bar pulled me back to the pedestal where it all began a few seconds earlier. I targeted my feet for the pedestal board. I didn't want to miss. My last thought was, don't try anything fancy. I landed and felt the exhilaration of the moment.

"Well," Gaynor said after a moment of silence. "I'll be the first to say I was a little nervous."

"Yeah," I said. "I was, too."

Then we both laughed because nervousness is part of what love is all about, and for those of us who fly, the trapeze is a kind of romance. It's a feeling far different than sexual love or even family love, but it's definitely love. There is a kind of camaraderie, but there is also a fellowship that binds us. We feel it, but we don't need to talk about it. It's understood. We have a passion—for flying.

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Application

Read the essay **"Flyers,"** *and write a* **summary** *using the* **reading strategies** *from this unit.*

Unit 3: Writing— Building Your Essay

Unit 3: Writing—Building Your Essay

Overview

In this unit you will learn how to build on the writing skills you already have. At this point in your writing life, you should feel confident that you can write and revise a paragraph for specific readers. When you write an essay, you write and then connect a series of paragraphs. However, all of the most important characteristics of an effective paragraph also apply to an effective essay. For example, just as a paragraph has a topic sentence that tells readers its focus, so an essay has a thesis statement that tells readers the focus of the entire essay.

Similarly, just as all of the sentences in a paragraph should relate to the topic sentence, so all of the paragraphs in an essay should relate to the thesis statement. In addition, just as the sentences in a paragraph should be put in an order that helps clarify your point, so the paragraphs in an essay should be ordered to help readers follow and grasp your discussion and information. The list goes on, but you get the idea. An essay is a kind of larger version of a paragraph, and a paragraph is a mini version of an essay.

Still, to build an essay that will say what you want to say and interest your readers, you will need to expand and refine the skills you already have. To this end, you will practice and apply these skills throughout this unit. All of your writing practice and application in this unit will prepare you and help you write the first draft of an essay. When you reach the final page of this unit, you will have a project in hand.

Your project will not quite be finished, however. It will be a first draft. Keep this in mind as you write. You want to write your best, but you don't want to think of your writing as being cast in stone. In "Unit 4: Revising and Editing—The Final Draft," you will revise the first draft of your essay into a more finished project.

Vocabulary

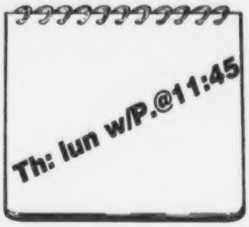
Study the words and definitions below.

brainstorming	listing as many words and ideas as possible about a particular topic
clustering	a prewriting method to generate and organize ideas
expository writing	writing that explains something
facts	objective statements that can be proven by experience, observation, or study
first draft	a preliminary attempt at writing a composition
five-paragraph essay	an essay form that uses an introductory paragraph, three body paragraphs, and a concluding paragraph to organize and present information and ideas
graphic organizer	a form of visual presentation of how content can be presented
mapping	a way of organizing ideas into a diagram using circles and lines
persuasive writing	writing that is trying to convince or persuade the reader to agree with the writer

prompt	a general topic on which to write that is provided to a writer
reasons	logical arguments used to support an opinion or claim
thesis statement	the main point of the essay; the claim or opinion the rest of the essay will discuss or support
topic outline	a listing in words and phrases of the major ideas and supporting ideas of a piece of writing

Two Kinds of Writing: Writing for Yourself, Writing for Others

Imagine a day just like this one. Your day begins early and starts to speed along the instant you open your eyes. By lunch time, your mind has already started to fill to near capacity with algebra equations, important dates in history, and data from your biology lab. Between classes your friend Patrick asks you to have lunch next Thursday at 11:45. You don't want to miss this occasion, so you jot it down in your schedule book or on a piece of scrap paper. Perhaps this note to yourself looks like the note here:



Th: lun w/P.@11:45

With some time and luck, someone could translate these letters and numbers into sense. However, this note has been written by you and to you. It was not intended to be read by any other audience or reader.

Writing to and for yourself is an important kind of writing. You may write brief notes filled with abbreviations to yourself. You may also write journal entries in which you ponder things that trouble you. You may write about your relationships with others—your parents, your siblings, your best friend, your boyfriend or girlfriend. You may write about your future and what you imagine it will include. You may describe your feelings and thoughts about the new mall that is replacing the huge field where you played all day as a kid.

When you write to yourself, you may want to make sure that you can understand the letters, numbers, and other marks you put down. However, you may not care if others understand what you have written because no one else is involved in this writing situation. You are free to write as you please.

You write for others in many different writing situations. You may want to write a letter to the editor of your local newspaper on that new mall that is going to fill your childhood playground. You may need to write a cover letter and fill out an application for a job. You may need to write a research essay for your English or history class. You may want to write a novel or poem, or you may need to compile summaries or reports on your job.

When you write for others, you make unspoken agreements with your readers. You promise to tell readers early in your writing what your

subject and purpose is, unless your writing is a work of fiction or poetry. You promise to write clearly and concisely. You promise to write as interestingly as you can.

Agreements Made with Your Readers: What Your Readers Expect

Your reader has the right to expect your writing to follow certain guidelines. You would be shocked if you got on a city bus only to find that the driver did not follow the right route and did not drive to the right destination. In a similar way, your reader is getting aboard your writing and expects you to tell him where you are going and to take him to that destination in an orderly way. In short, your reader expects you to give him writing that has value.

The following are a few of the major agreements a writer makes with his or her reader:

- You have agreed to tell your reader the topic of your writing.
- You have agreed to stay focused on the your topic and not to drift away from it.
- You have agreed to write as clearly as you can, using words and sentences your reader can understand.
- You have agreed to support your claims and explain your points.
- You have agreed to follow grammar and punctuation rules.

Here are a few of the major agreements between writer and reader reprinted below along with explanations and examples.

- You have agreed to tell your reader the topic of your writing.

  Begin in your title to explain the topic and focus of your writing. A title should tell more than just your general subject. The title "Survival" does not tell very much. The title "Survival in the Wilderness" is better. However, if your essay explains how to make a warm bed out of the earth, leaves, and newspapers, then you should narrow your title even further: "Surviving a Cold Night in the Wilderness."

Your introductory paragraph should continue to clarify and narrow your topic. Explain to your readers the situation: You are lost in the woods on a cold night with only the clothes on your back and a newspaper you were reading. After reading your title and introductory paragraph, any reader should be able to say, "I know what this essay will discuss and explain." A reader could then decide whether this essay would be of value or interest to her.

- You have agreed to stay focused on the your topic and not to drift away from it.

The remainder of your essay should discuss and explain the topic you have announced and narrowed in your title and introductory paragraph. A sudden switch to Friday's high school football game will only confuse your reader. Your reader will have a hard time getting the information she wants if she has to sift out sentences and paragraphs that are not related to surviving a cold night in the wilderness.

However, if your essay is on the experience of getting lost one night in the woods, your content may be different. Perhaps you spent that cold night in the woods wondering if you would live to see Friday's football game. This kind of detail would be a good one if your topic was "The Cold Fear I Found While Lost in the Woods."

- You have agreed to write as clearly as you can, using words and sentences your reader can understand.

Always remember your audience—the readers for whom you are writing. Hardly any piece of writing is intended for readers of all ages and all backgrounds. Younger readers or readers with less formal education need simpler sentences and words. Readers in high school and above are able to read complex sentences and more difficult words. For example, consider the following sentence:

> *My intention had simply been to stroll in the woods until I found a sunny spot to recline and scan the newspaper until dusk. Little did I know that a sprained ankle would imprison me in the cold dark woods until the dawn.*

This sentence was written for a reader like yourself who can make sense of longer sentences. If you were writing for an elementary school student, a better piece of writing would look like this:

> *I only wanted to walk in the woods and find a sunny spot to sit. I wanted to read my newspaper until the sun went down. Little did I know that I would sprain my ankle. Unable to walk, I would have to spend the cold night in the woods. Finally, the sun came up. Then I was able to walk home.*

- You have agreed to support your claims and explain your points.

  Think back to a discussion you had about a controversial issue. One of the speakers kept saying that we should not recycle containers and paper. You kept asking why—why shouldn't we? Your friend went on repeating himself: "Because we shouldn't!" You were left unconvinced. Even worse, you felt as if your friend were wasting your time. He was making a claim (we shouldn't recycle), but he could not offer **reasons**. Claims that are not supported with reason and evidence are useless. When you write for others, you are agreeing not to waste their time. You are agreeing to offer them something of value, such as a well-supported claim.

  Similarly, an essay intended to explain something needs to do so. For example, imagine turning to an article with the title "How to Fix a Flat Tire in Two Minutes." You follow the article as you attempt to fix your flat tire. However, you quickly learn that the article ends after explaining how to remove a flat tire. There is no explanation included on how to refit your spare tire. This writer has not met his part of the agreement.

- You have agreed to follow grammar and punctuation rules.

  Some of the rules of grammar and punctuation may seem to have no reason. However, without grammar, we would not be able to make sense of writing. Consider the following sentence which describes Mary going to a store on her way home:

  Mary stop at store on their way home.

This sentence does offer some meaning. We know that Mary stopped at a store. However, even this bit of information is difficult to fully understand because in formal English the verb *stop* is in the wrong tense: it should be in the past tense—*stopped*. So the reader has to slow down here and fix the mistake in his or her mind. In addition, the pronoun *their* does not agree with the noun, *Mary*. So the reader would be confused: Was Mary alone or was at least one other person with her? The sentence should read, *Mary stopped at a store on her way home*. Writing without following grammar is like playing basketball without rules. Imagine watching a basketball game in which players did whatever they liked. You would not be able to follow the game very well.

Practice

Read each of the following pieces of writing and decide three things: (1) **to whom** *is the writer writing (for example, a good friend or a general reader?); (2)* **what** *is the writer writing (for example, a note or an article?); and (3)* **why** *is the writer writing (for example, to pass on information or to persuade?). Some of these pieces of writing are not complete and include only the first paragraph of a letter, essay, etc. You may need to guess at the answers in those examples which are not complete.*

> Dear Jonathan,
>
> I had a wonderful time at your party this past weekend. Thank you for your hospitality. I do want to explain something that happened at your party. The event has troubled me, and I hope my explanation will smooth things over between us. I was not aware, when I first arrived, that you had an interest in Tabitha.

1. Who is the intended reader? ______________________________
2. What is the writer writing? ______________________________
3. Why is the writer is writing? ______________________________

   ____

> REMEMBER: exm tues—bio cl. Bring 2 pencils and wtch.

4. Who is the intended reader? ______________________________
5. What is the writer writing? ______________________________
6. Why is the writer writing? ______________________________

   ____

Dear Manager,

On April 12, 1997, I bought a Cannondale F-10 Mountain Bike from your bicycle shop. The clerk was very knowledgeable and helpful, and I left feeling confident that I had made a good choice and that your store would insure my satisfaction. After I had ridden my new bike about twenty miles, the gear began to stick. At one point, I could not shift out of a high gear and had to walk my bike up steep hills. I brought my bike back to your store for servicing, which I assumed would be covered under the written warranty. However, your clerk claimed that I had misused the bike. He said your store would have to charge me to make the repairs. I find this very unfair and hope that you will make good on our agreement.

7. Who is the intended reader? ______________________________

8. What is the writer writing? ______________________________

9. Why is the writer writing? ______________________________

____

Hey K, Can u go fri at 6? If not can u make it sat at 5? Only times this wkend I can go, and I don't want to go alone!

Help, R

10. Who is the intended reader? ______________________________

11. What is the writer writing? ______________________________

12. Why is the writer writing? ______________________________

____

Stop the Violence in Our Schools

Right now the amount of violence in some of our schools seems overwhelming. Short of turning schools into prisons, how can we stop the violence? The answer to this question is the same answer to most hard social issues—one person at a time, beginning with you and me. Even if you are about to graduate from school and escape school violence, you will most likely one day be packing your own children off to school. Do you want them to learn or to fight?

13. Who is the intended reader? ______________________________

14. What is the writer writing? ______________________________

15. Why is the writer writing? ______________________________

____

09/22/97

Here I go again, talking to myself, trying to make sense of my life. Some days I go to school and feel like people care about me. Other days it feels like I'm all alone, even if I call out in the crowded hallways, no one will hear me. I sometimes imagine myself screaming while everyone walks by, as if there is no sound coming out of my mouth! But what do I expect? Others probably feel the same way. They probably are sometimes distant to me not because they don't like me but because they, too, are feeling alone. I should try to remember that! Well, I'll be back tomorrow, with something else I need to work out in writing.

16. Who is the intended reader? ______________________________

17. What is the writer writing? ______________________________

18. Why is the writer writing? ______________________________

____

Dear Sir or Madam:

I am applying for the summer internship with the Voluntary Services for Florida Public Television. I am currently a senior in high school and plan to attend Florida State University in the fall.

As the enclosed resume shows, I have contributed much of my free time to helping worthy causes. I have an interest in continuing to work in volunteer services when I graduate from college.

19. Who is the intended reader? ______________________________

20. What is the writer writing? ______________________________

21. Why is the writer writing? ______________________________

____

PLEASE DO NOT TURN OFF COMPUTER!

22. Who is the intended reader? ______________________________

23. What is the writer writing? ______________________________

24. Why is the writer writing? ______________________________

____

Purposeful Writing: Reasons for Writing

There are many different reasons for writing. Being aware of your purpose for writing can help you plan well, make good decisions as you collect information and ideas, and get your message across when you write. For example, if your purpose for writing is to explain the game of basketball, you would focus on the rules and strategies of the sport. In contrast, if your purpose is to describe the game of basketball, you would tell readers what the players do as they play the sport.

Writers generally point to five different purposes in writing:

- **to explain**
- **to persuade**
- **to describe**
- **to compare**
- **to tell a story**

To Explain: Using Words to Give Information or Instruction

Some writing is done to give instruction or information to the reader. The writer may tell the reader how something works, why something is the way it is, or what something is. Any writing that tells how, why, or what is writing that explains. For example, you might be explaining *how* an engine, gasoline, and transmission combine to move a car down an interstate at 70 m.p.h. You might explain *why* the grass is green and the sky is often blue. You might want to explain *what* your opinion is on an issue, or whether your high school should offer courses in film making or architecture of the Ancients.

Writing that explains is also called ***expository writing***. Think of all the things you know well now and will know well in the future. You will want to be able to pass your valuable knowledge along. Unfortunately, knowing something well does not necessarily mean you will be able to write about it. In this unit you will learn the skills necessary to explain something, and then you will write an expository essay. Good writers of expository writing understand what their readers know and what they need to know. Awareness of audience is one of the key ingredients in this kind of writing.

Many writers find it helpful when writing an expository essay to choose a topic they are already familiar with or already have an interest in. You need not be an expert on the topic, but your natural interest will help fuel your research, thinking, and writing.

To Describe: Using Words to Paint Pictures

In descriptive writing, the writer paints a picture in words to show how someone or something feels, looks, smells, sounds, or tastes. You might be describing what it's like to work your way through high school hallways the minute after the dismissal bell rings. You might be describing an event, perhaps an afternoon walk that turned into a scary adventure. The writer may also be describing a problem. You might be describing the difficulty of building a house on the side of a hill that keeps eroding. The descriptions used should be clear and lively.

Good descriptive writing requires that the writer be a good observer, with the ability to remember details. With practice, the writer not only becomes a keen observer, but the observing becomes enjoyable. Making lists of words and phrases about something seen, carrying a notepad to jot down details, and becoming more aware of sensory details and emotions will give any writer a head start toward improving her descriptive writing skills.

To Persuade: Using Words to Convince Readers

Persuasive writing is done for the purpose of convincing the reader to accept the writer's point of view on a particular topic or issue. Advertisements try to use persuasive words and images to sell their products. Editorials in newspapers are also examples of persuasive writing—they try to convince the reader to take a particular stand on a political or social issue.

The writer's position, no matter how well it is supported, is still an opinion. Most people hold strong opinions on a wide variety of subjects. Beliefs and principles may give us definite ideas about certain subjects. With persuasive writing, choosing a topic about which we have strong feelings is a fairly easy task. However, the topic should be one on which people have different opinions. If everyone shares the same opinion on the subject, the writer's opinion may not seem very interesting.

Unfortunately, having strong feelings on an issue does not necessarily mean you will be able to write well about it. Writers of good persuasive writing use **facts** and reason to help support their views. Using facts and reason will encourage the audience to consider your opinion carefully and seriously. The writer must also consider any possible objections, or opposing arguments, and address them.

To Compare: Using Words to Describe Similarities and Differences

We make many comparisons in our everyday experiences—comparing two outfits to wear to school, two thrillers playing at the movies, two restaurants for dinner. Comparison writing describes the way people, places, or things are alike and different. Comparison writing often works towards an evaluation: which of two or more things is better and offers more value.

Finding similarities and differences between things gives us a better understanding of them. Many things may seem identical at first, but on close inspection, we tend to find more and more differences between them. For example, you may think that all people from a region or all people who practice the same religion are quite alike, until you observe them closely and become aware of their differences. Similarly, you may think people who live on the opposite ends of the earth have different values, until you look closely.

To Tell a Story: Using Words to Show Events

A lot of writing is done to share a real or imagined experience. This sharing is best known as telling a story or a narrative, a story of events or experiences that may be fact or fiction. Movies, novels, and short stories all require this kind of writing. A story may be told to get across a certain point or moral, or a story may be told just for entertainment. Many stories and movies attempt to accomplish both.

A narrative or story usually tells about a number of events happening over a period of time. Most narratives have a beginning, a middle, and an end. You most likely have told many narratives or stories in your life. You surely have seen many on television and have read them in books. Your personal experiences can be used to make writing narratives or stories enjoyable and meaningful to you.

Combining Purposes: Using More Than One Form

It is true that most of the writing you do for readers should have a single purpose. Knowing your purpose will help you make the right choices about your content, organization, and language. Quite often, however, you will use more than one kind of writing and purpose in any essay or document you create. For example, imagine that you are trying to *persuade* readers that your childhood playground should not be turned into a shopping mall. Because your purpose here is to persuade, you will present arguments in favor of your position and answer any objections to your position. You may also want to move your readers' emotions by showing them the joy of young children as they romp in the playground on a beautiful spring day. To do this you would *describe* the children as they use the playground.

In addition, you may want to *explain* what will happen to the birds in the woods surrounding the playground if it is flattened so the mall can be built. In this section of your essay, you would *explain* the damage that would occur to the environment.

As you can see, often you will have one guiding purpose in your writing. In the example above, the guiding purpose is to *persuade*. However, to accomplish that purpose you may use other kinds of writing and purposes within your essay or document. In the example above, *descriptive* writing and *expository* writing are used to help *persuade* readers.

Practice

Next to each number below, write the **reason for writing** *that would best accomplish each purpose described.*

to describe
to compare
to explain
to tell a story
to persuade

____________________ 1. You are an expert on the flight pattern of the Monarch butterfly. You would like to share this information with other interested readers.

____________________ 2. You have noticed a similarity between the flight pattern of the Monarch butterfly and Interstate 67 connecting Cleveland, Ohio, and Albuquerque, New Mexico. You want to share this entertaining observation with others.

____________________ 3. You feel strongly that the park nearby should not be sold to developers and made into a shopping mall. You want readers to accept your position on this issue.

____________________ 4. While driving to California last summer, your car broke down and you ended up spending three days in a small town. Many strange things happened and you finally decided to leave your car there and take the first bus out. You want to tell readers about this sequence of events.

____________________ 5. You recently noticed that when the wind blows to the west, your city has a very unusual smell, something like a freshly squeezed orange combined with the smoke from a dying fire. You want to capture this smell in writing for others to ponder and enjoy.

____________________ 6. Your school is about to drop its industrial arts program to make way for computer classes. You write a letter to the editor of your local newspaper encouraging people in your community and school to write the school board and complain about this change.

____________________ 7. On your way home from school, an incredible sequence of events takes place. It all begins when you push a father and his baby out of the way of a falling streetlight. Then you carefully redirect traffic so no one crashes into the fallen pole. When the police arrive, they praise you as the local television news films the event. Amazingly, as you reach the next corner, you help a bicyclist avoid a terrible accident by lifting him off the bike as he pedals by. And there were four more corners you had to cross before getting home! This is an experience you must put into writing.

____________________ 8. While on a cruise through Alaska, you come on the most incredible scene, which you want to use words to paint for others to enjoy. The scene is of cold blue waters, with majestic snow-covered mountains in the background, and seals and sea lions playing on icebergs.

____________________ 9. You have always taken your studying very seriously. Over the years you have experimented with different ways to study. You have discovered or invented a way that you think will help any student make better use of study time. You share your study methods with other students by writing an article for your high school newspaper.

__________ 10. You have noticed in your travels that people who live in very warm climates generally have a different personality than those people who live in cold climates. To share your conclusions, you write an essay showing the differences between these places and people.

Practice

For each of the reasons for writing listed below, write three possible **topics** *on the numbered lines. Create topics that are related to your school in some way. Two example topics for each reason for writing is provided.*

To Explain: Using Words to Give Information or Instruction

Example: An explanation of how to make it from one class to another class at the other end of the building before the tardy bell rings.

Example: An explanation of how to find the square root of a number.

1. ______________________________
2. ______________________________
3. ______________________________

To Describe: Using Words to Paint Pictures

Example: A description of the gym after a dance or pep rally.

Example: A description of the inside of the school when no one is there, and it is nearly silent.

1. ______________________________
2. ______________________________
3. ______________________________

To Persuade: Using Words to Convince Readers

Example: To persuade readers to vote for a city mayor who will build a recreation center next to the school.

Example: To persuade school officials to start a recycling center on campus.

1. ____________________
2. ____________________
3. ____________________

To Compare: Using Words to Describe Similarities and Differences

Example: A comparison of your high school's curriculum with a neighboring high school's curriculum.

Example: A comparison of the courses you can choose from with those offered 35 years ago.

1. ____________________
2. ____________________
3. ____________________

To Tell a Story: Using Words to Show Events

Example: A story about the day a cat ran through the school creating havoc.

Example: A story about the school losing its electricity just as the school play began.

1. ____________________
2. ____________________
3. ____________________

The Essay: Building a Communication TOWER

One of the origins of the word *essay* is a Latin word that means "to examine." When you write an essay, you are examining a topic. You put on your detective hat and strike out to find out about your topic. Of course, sometimes you will not even leave your chair or room. You will sit and search your mind for what you already know about the topic.

In some writing situations, you are assigned to a case or a topic. Your teacher may say, "Write an essay on the causes of the Civil War." Or he may say, "Explain whether you would want your best friend to tell you if he or she thought you were about to do something that could harm you."

If you are left to select your own topic, then your first task will be to find something of interest to yourself and your readers. For example, your teacher might give the following assignment: "Explain something that you know really well to someone who knows nothing or very little about it. It may be anything from how to shop cheaply and efficiently at a grocery store, to how to adjust the valves on your car, to how to overcome a lost love." In this case you have only been given a reason for your writing: to explain. The topics from which you choose are only limited by your knowledge and imagination.

After you have a topic in hand, you whip out your trusty magnifying glass and begin your examination. During this examination, you prod and poke the topic, looking for things of interest. Prodding and poking can take many forms. It may include observing the topic, thinking about the topic, or doing research on the topic. You collect your findings in the form of notes or jottings that you will be able to transform into an essay. Think of your essay as being a communication tower that will transmit to your readers. Your notes or jottings are the materials to build the communication tower. When you think your notes and jottings are complete, you are ready to begin building your communication tower. You are ready to write your **first draft**.

After you write your first draft, your essay is not complete. You will then begin to revise, edit, and proofread. During these steps, you will make sure that your essay clearly and completely describes your examination. During this step, you may find that your examination was not complete and that you must add to or change some of your findings. You will know that you are a detective worthy of Sherlock Holmes's respect if you accomplish the following:

- If your reason for writing is *to explain*, your readers should understand the information or instructions you present.

  If your purpose is to explain the gasoline engine, do your readers understand how an engine safely explodes gas to turn crankshafts and move a vehicle? Do they understand how an engine turns energy into motion?

- If your reason for writing is *to describe*, your readers should see, feel, hear, or taste exactly what you want them to see, feel, hear, or taste.

  If your purpose is to describe walking through your school hallways the minute after the bell rings to dismiss class, do your readers feel the surge of hundreds of students pushing in one direction or the other? Do they hear the beehive-like buzz of hundreds of conversations? Can they imagine the scene from above looking like an anthill that has just been stepped on?

- If your reason for writing is *to persuade*, your readers should be convinced that your position on an issue has value.

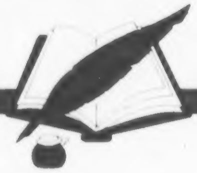
  If your purpose is to persuade readers to support a recycling program at your school, do your readers find your argument convincing? Are they moved by your reasoning and evidence? Have you presented your side of the issue and shown the flaws in the other side of the issue?

- If your reason for writing is *to compare*, your readers should get a clear and fair evaluation of the two things you are comparing.

  If your purpose is to show how people in cold climates live differently than those in warm climates, are your readers convinced of your point? Have you used the same criteria to compare the people in these two climates? Have you, for example, analyzed the diets, hobbies, or professions of both groups of people being compared?

- If your reason for writing is *to tell a story*, your readers should feel entertained and find your point striking.

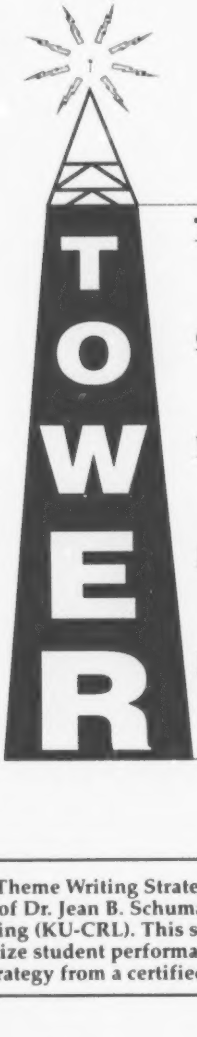
  If your story is about an adventure in a new city, do readers want to know what is going to happen to the main character?



Do readers feel that one event builds on another? Do they find the conflict important and the climax suspenseful?

No matter what your reason for writing, to accomplish the goals described above, you need a plan or design. You need a strategy that helps you get from the beginning of your essay to its completion. One very good strategy is called TOWER.*

Remember that your essay is like a communication tower. If you Think, Order, Write, Edit, and Rewrite, you will be able to send your essay out over the airwaves and have readers receive your message. Use your TOWER to build a solid structure that can send the message you want your readers to hear.



THINK of a topic and jot down the ideas and the main points to be made about it.

ORDER the ideas and thoughts by grouping them into categories or subtopics which are related to the topic.

WRITE a paragraph about each of the subtopics.

EDIT and revise the composition, checking content, language, and for correct capitalization, good overall appearance, punctuation, and spelling.

REWRITE the composition, correcting any errors.

***The Theme Writing Strategy (TOWER) summarized in this document is based on the work of Dr. Jean B. Schumaker of the University of Kansas Center for Research on Learning (KU-CRL). This strategy is a part of the Strategic Instruction Model (SIM). To optimize student performance, teachers should first receive formal training in the use of the strategy from a certified SIM trainer.**

In this unit, you will focus on the *T* (Think), *O* (Order), and *W* (Write) in *TOWER*. The *E* (Edit) and *R* (Rewrite) will be addressed in the next unit. Note in the diagram below how the Think and Order steps look when laid out as a form.

TOWER

THINK • ORDER IDEAS • WRITE • EDIT • REWRITE

T(hink)

Topic

☐

Thoughts & Ideas

____
____
____
____
____

O(rder)

Subtopic 1	Subtopic 2	Subtopic 3
☐	☐	☐
________	________	________
________	________	________
________	________	________
________	________	________
________	________	________

The *structure* of an essay is the way it has been put together, or its design. The **five-paragraph essay** has three parts: (1) the introduction, (2) the body, and (3) the conclusion.

1. The introductory paragraph is the first paragraph in an essay. It introduces the subject and states the thesis. The **thesis statement** tells readers the main point of the essay or the claim the essay will support.

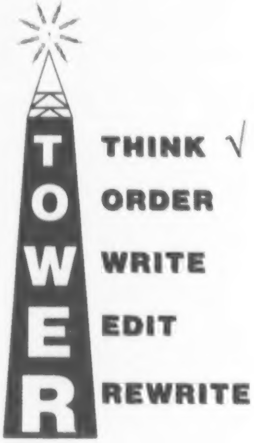
2. The body paragraphs are the second, third, and fourth paragraphs. They support, explain, or illustrate the thesis statement. Each body paragraph focuses on a subtopic. They are, in a way, witnesses that get on the stand and tell readers why the thesis is valid—or why the thesis statement is well-founded and logical.

3. The concluding paragraph is the last paragraph in the essay. It may summarize the essay and bring the writing to a close.

From this point through the rest of this unit, you will be building your own **TOWER**. First you will think of a topic and narrow it into a useful topic. Then you will generate ideas about your useful topic. These ideas will become the content of your essay. With your useful topic and ideas in hand, you will be ready to write the first draft of your essay.

The *T* in Your TOWER: Think of a Topic and Create Ideas

The first step in the writing process is to decide what you are going to write about. This step is called *selecting the writing topic.* In many cases, you will be given a **prompt**. A *prompt* provides a general topic for your writing—rather like a "wide-angle shot" with a camera. For example, a teacher might give you the general topic, "Write about Careers." This wide-angle shot includes hundreds, even thousands, of careers. You must narrow this topic into a *useful topic.* This process may take more than one step. For example, you may have an interest in a career in teaching students with handicaps or impairments. However, the topic "Teaching Students Who Have Impairments" is still too general; there are many different kinds of impairments. A teacher of students who have visual impairments would need different training and skills than a teacher of students with auditory impairments. In the end, you might decide on the useful topic, "Teaching Students Who Have Visual Impairments."



In some instances, your teacher may ask you to choose a topic. For example, your teacher may ask you to write an expository essay, an essay in which you explain something. The subject you choose to explain is up to you.

Practice

Imagine you are to write a one-page expository essay. In each of the following groups, circle the best topic or the **useful topic** *for your short expository essay.*

Example: a. climbing a mountain
b. climbing Mt. Everest
[✓ c.] packing for a mountain climb

1. a. staying healthy
   b. exercising and eating to become fit
   c. eating a nutritious diet

2. a. wars the United States has fought in
   b. the United States in World War II
   c. wars throughout history

3. a. rescue dogs in the Swiss Alps
   b. how my dog rescued me from my burning house
   c. rescue dogs

4. a. The history of air flight
   b. the first flight across the English Channel
   c. air travel in the 20th century

5. a. building a car
   b. rebuilding a carburetor
   c. repairing a broken car

6. a. becoming a better person
   b. becoming a perfect person
   c. becoming a better student

7. a. playing better basketball
   b. playing better defense in basketball
   c. improving your free throw shooting

Practice

For each general topic listed below, develop two **useful topics***.*

Example: Building a house

a. pouring the foundation for a house
b. getting a building permit

1. Riding a bicycle

a. ______________________________

b. ______________________________

2. Working at a job

a. ______________________________

b. ______________________________

3. Health

a. ______________________________

b. ______________________________

4. Careers

a. ______________________________

b. ______________________________

Practice

Sometimes the useful topics you develop are narrow enough for a short essay. However, sometimes what appears to be a useful topic may still be too broad. In the examples below, practice sharpening a topic into a **more focused topic**. *Take one topic from each pair of useful topics you've created on the previous page, and write it on the appropriate line below. Below each useful topic, write a new useful topic that is even narrower.*

Example: Building a house

useful topic from page 156: pouring the foundation for a house

narrower useful topic: mixing cement for the foundation of a house

1. Riding a bicycle

   useful topic from page 156: ______________________________

   narrower useful topic: ______________________________

2. Working at a job

   useful topic from page 156: ______________________________

   narrower useful topic: ______________________________

3. Health

   useful topic from page 156: ______________________________

   narrower useful topic: ______________________________

4. Careers

   useful topic from page 156: ______________________________

   narrower useful topic: ______________________________

Application

On each line below, write a **general topic** *that you know well. Your general topics may include anything from a sport (for example, field hockey or volleyball) to a hobby (for example, woodcutting or movie watching) to a job (for example, sales clerk or landscape worker) to an idea (for example, democracy or freedom). Surprise yourself with all the topics on which you are an expert.*

1. ______________________________

2. ______________________________

3. ______________________________

4. ______________________________

5. ______________________________

6. ______________________________

7. ______________________________

8. ______________________________

9. ______________________________

10. ______________________________

Application

Take three of the topics from the previous page that interest you the most and that you think would interest your classmates and teacher. List them below after "General topic." Next to each general topic, write three **useful topics** *on which you could write an essay.*

1. General topic: ______________________________
   useful topic 1: ______________________________
   useful topic 2: ______________________________
   useful topic 3: ______________________________
2. General topic: ______________________________
   useful topic 1: ______________________________
   useful topic 2: ______________________________
   useful topic 3: ______________________________
3. General topic: ______________________________
   useful topic 1: ______________________________
   useful topic 2: ______________________________
   useful topic 3: ______________________________

Application

Select three **useful topics** *from page 159 that interest you the most and that you think would interest your classmates and teacher.*

Useful topic 1: ____

Useful topic 2: ____

Useful topic 3: ____

From the three useful topics above, choose one useful topic that you think would interest your readers and yourself the most. Unless your teacher tells you otherwise, think of your **readers** *as your classmates and your teacher.*

Useful topic for my essay: __________________________________

Use the useful topic you have selected for all of the practices and applications in the rest of this unit.

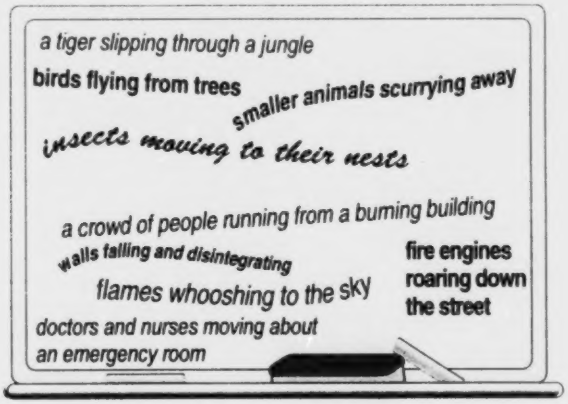
Generate Ideas for Compositions: Brainstorming

Sometimes, once you have your topic, the subtopics will fall into place. Similarly, the ideas and information you'll include under your subtopics may come naturally and easy. However, when you are not able to just turn on the idea faucet and let it flow, you'll need a method to help you generate ideas. A very good method for generating ideas is called ***brainstorming.*** Brainstorming is a way of generating ideas. It can be used in any situation in which you want to free ideas from your mind and get them down on paper or on the board.

To brainstorm, begin with a topic. Then list every idea that comes to mind, even if it sounds weird, silly, stupid, or as if it doesn't fit. When you brainstorm, you want to silence that little critical voice inside you. Do not be selective. Do not try to screen your thoughts. Let one idea lead to another. You'll often be amazed how a seemingly silly idea sparks a rather good idea. Remember: Jot down everything that pops into your mind.

Brainstorming can be done alone or as a group activity. Brainstorming is especially effective with a group because the ideas of one person can stimulate ideas of another, so the final list will be more complete. Brainstorming can be used to develop writing topics, to provide details or subtopics about a topic, or to expand the scope of a topic.

The following is an example of one class which took the word *motion* and started to imagine situations in which some kind of motion occurs:



a tiger slipping through a jungle

birds flying from trees

smaller animals scurrying away

insects moving to their nests

a crowd of people running from a burning building

walls falling and disintegrating

flames whooshing to the sky

fire engines roaring down the street

doctors and nurses moving about an emergency room

As you can see, one idea can lead to another in some interesting ways. Each brief note stimulated another thought, and so on.

Application

Brainstorm *on your useful topic. Take the topic you developed on page 160 and put it at the top of a clean sheet of paper. Then let your mind go—putting as many words or phrases or even pictures as you can on each page. Remember: Put anything down that comes to your mind. Do not criticize or filter out any of your thoughts or words. Put them down anywhere on the page. In fact, try not to put them in any order or in a list.*

The *O* in Your TOWER: Order and Organization

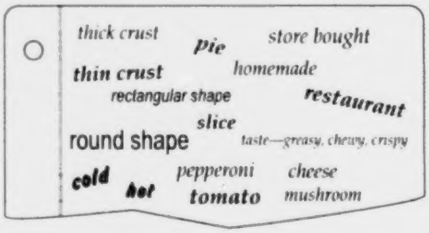
T THINK
O ORDER √
W WRITE
E EDIT
R REWRITE

One good way to order ideas and organize information is to use a diagram or visual representation. When we organize information or ideas into a diagram or visual form, we call it a ***graphic organizer.*** Graphic organizers come in many forms and are known by many names.

Graphic Organizer: Mapping

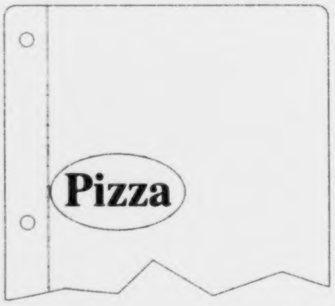
Mapping is one kind of graphic organizer that students have been using successfully for many years. *Mapping* is a method or strategy to organize your generated bits of information into a picture or visual form. Mapping is a way of organizing all of the ideas from brainstorming into a diagram to see the relationships among ideas. As a writer sees which ideas belong together, she can also discover her main points and how they could be arranged.

The following is how one expert on pizza used mapping to organize all of the ideas and information on his topic. James used brainstorming to generate the following ideas on *pizza*:



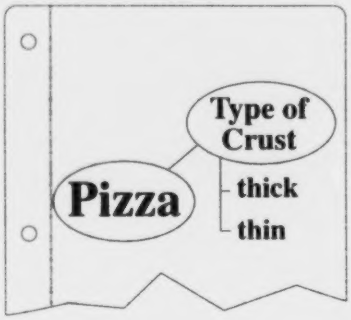
thick crust
pie
store bought
thin crust
homemade
rectangular shape
restaurant
slice
round shape
taste—greasy, chewy, crispy
cold
hot
pepperoni
cheese
tomato
mushroom

James then used mapping to organize this brainstorm. He began by putting the word *Pizza* in the center of a page and circling it.

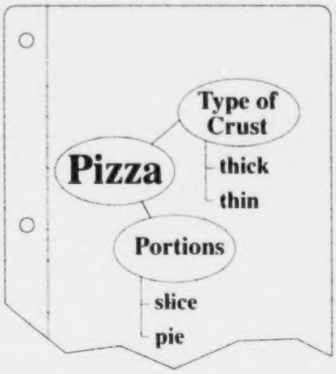


Pizza

Next, he began to look for words that were closely related. He noticed, for example, that thick crust and thin crust are types of crust. He drew a line from the center and put *Type of Crust* in a circle. Below this circle he wrote *thick* and *thin*.

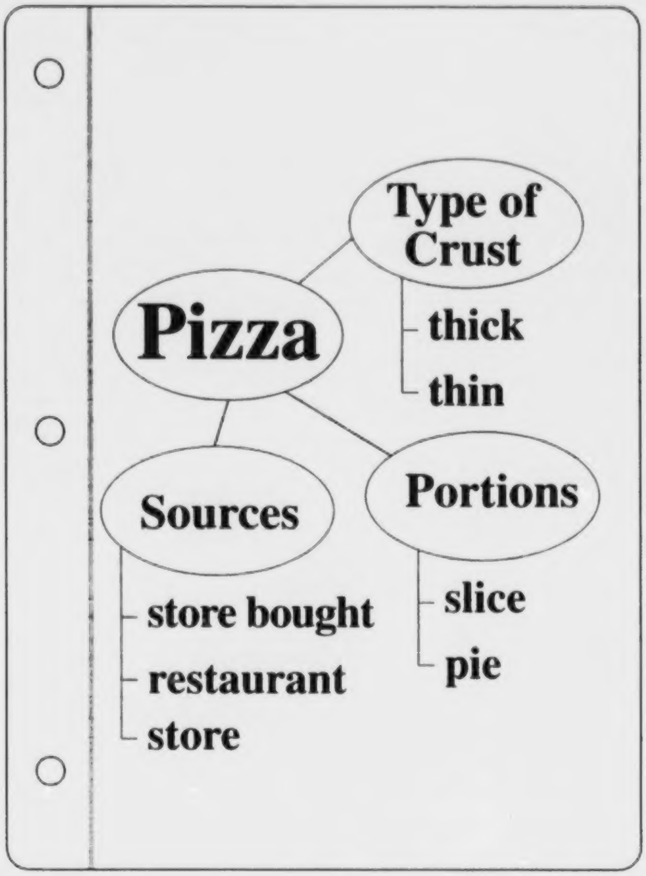


He then took the word *pie* from his brainstorm and looked for any other related words. He recognized that *pie* went with the word *slice*. He needed, however, to answer the question: "How are pie and slice related?" His answer was, "They are both types of *Portions*." So James drew a line and put *Portions* in a circle and wrote *slice* and *pie* below it.



Next he took the phrase *store bought*. He grouped it with other sources of pizza—ways he could get a pizza. From his brainstorm he took the word *restaurant*. Although it wasn't in his brainstorm, he remembered that another source of pizza was to make it at home, so he added the word *homemade*. (Remember: Add or subtract as you move through the TOWER process. Don't end your brainstorming just because you have moved on to the mapping phase.) James decided to group *store bought, restaurant*, and *homemade* under the category of *Sources*.

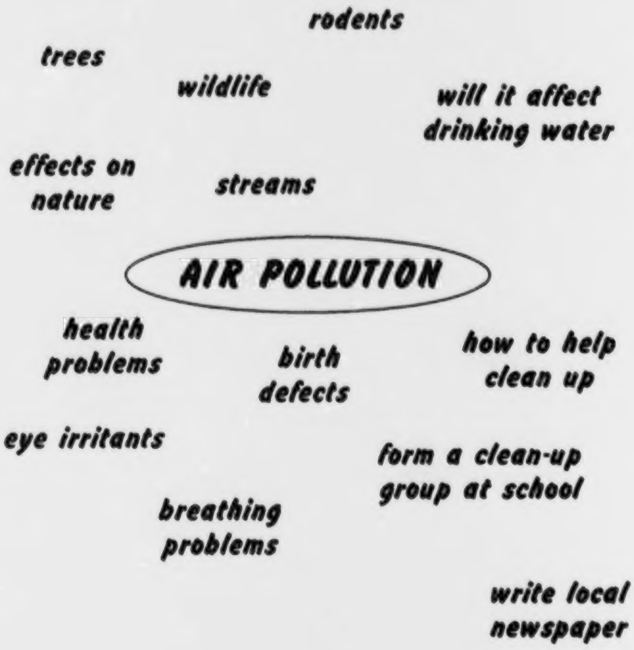
James's completed map looked like this:


Pizza
Type of Crust
thick
thin
Sources
store bought
restaurant
store
Portions
slice
pie

Generating Ideas in a Graphic Organizer: Clustering

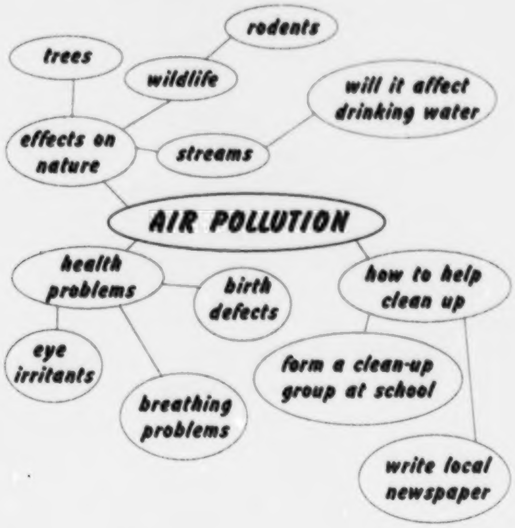
One kind of prewriting combines brainstorming and mapping. It is called ***clustering***. A *cluster* includes a central word or phrase, which is circled. All related thoughts are clustered around that word. When you create a cluster, you organize your thoughts as you add them. Try to let each thought generate another thought. However, do not be overly concerned with organizing your thoughts. Instead, concentrate on letting your thoughts flow and getting them on paper. You can always organize them later. No two clusters will be the same and none are wrong.

Begin with a key word or phrase that is related to your broad topic, useful topic, or assignment. List other words that come to mind. Circle each word or phrase as you write it. When you've run out of words, draw lines connecting each word with other words closely related to it. After clustering for several minutes, look over your words. A focus and organizational plan for your essay should begin to develop from your clustering. Study the example on the general topic below:


rodents
trees
wildlife
will it affect drinking water
effects on nature
streams
AIR POLLUTION
health problems
birth defects
how to help clean up
eye irritants
form a clean-up group at school
breathing problems
write local newspaper

Here is the first step in a cluster a student did on *Air Pollution*. Note that only the central subject or topic has been circled. All other ideas have just been flung on the page.

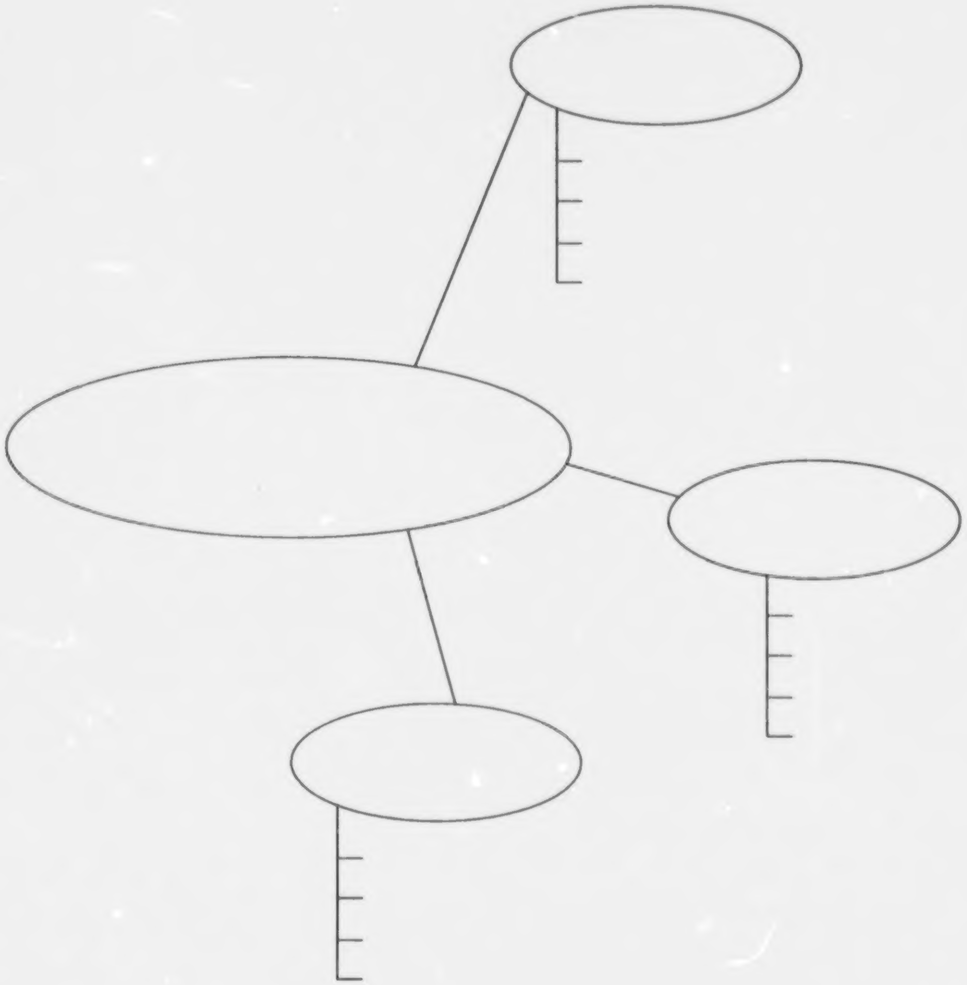
After getting all her ideas on the page, the student now circled each one.


rodents
trees
wildlife
will it affect drinking water
effects on nature
streams
AIR POLLUTION
health problems
birth defects
how to help clean up
eye irritants
form a clean-up group at school
breathing problems
write local newspaper

The student then began adding lines to show how her ideas related to one another. Notice, for example, how *Health Problems* has a line leading directly from the topic, *Air Pollution*. Then the student connected *eye irritants, breathing problems,* and *birth defects* to *Health Problems*. She has recognized that eye irritants, breathing problems, and birth defects are each a kind of health problem caused by air pollution. After doing this cluster, she has much of her essay already organized. *Health Problems* will serve as one subtopic of *Air Pollution*. In her paragraph on *Health Problems*, she will use eye irritants, breathing problems, and birth defects as examples.

Application

Use **mapping or clustering** *to graphically organize all of the ideas and information you generated through the brainstorming you did on page 162. If you choose* **mapping,** *put one topic in the center of the map below. Then begin to organize your ideas in the circles and lines that extend outward. Feel free to alter this graphic to fit your needs. If you choose* **clustering**, *refer to page 166-167.*



Writing to an Audience: Reaching Out to Your Readers

After you have developed a focus for writing and generated your ideas, you must next consider a very important person before beginning to write. That person is the reader, or your audience. Think for a minute, about the various people you see and speak to each day. Do you deal with every person in the exact same way? Most likely, how and what you say will change with the situation and the "receiver" of your messages. For example, would you use the same language, same tone of voice, or the same type of humor when speaking to your friends as you would if you were speaking to a policeman?—or your parents?—or the school principal?

Writing works very much in the same way. Effective writers know that if they want readers to be interested, they must write directly to them —not to some anonymous (unknown) person. Considering and engaging the reader's interest ("hooking" the reader, the way you might hook a fish) shows a certain respect for the reader. If your writing is dull and predictable, the reader will think you don't really care about the subject or him. But, if you write engagingly and consider the reader's interests, the reader will eagerly read and enjoy your writing.

The information you include in your writing will depend on the reader. For example, if you were writing about the dangers of smoking, you wouldn't include the same information for a group of nonsmokers as you would for smokers. Since nonsmokers do not smoke, information on how smoking damages the lungs would be of little use to them, while information on how they could protect themselves from secondhand smoke when they find themselves around smokers would be of greater interest.

As you begin to select details, focus on your readers. Imagine you are actually sitting across from them and speaking to them as you write. Keeping them in mind as you outline and write will help you choose information and ideas that are fresh and helpful to your readers.

Before actually writing, ask yourself these questions, then keep the answers in mind as you write.

- What is my purpose in writing? What do I want to accomplish?
- Who is the reader(s)?
- How well do I know the reader?
- What is his or her age? background? profession?
- What are the reader's interests?
- What is the reader's opinion about the topic likely to be?
- How much will the reader probably know about the topic?

Practice

Work with other class members to **analyze audiences** *for writers who have been asked to write a series of television commercials for a new, healthy fruit drink.*

Step 1: Answer the questions below for each target group.

Step 2: Use the chart below to help understand your own target audience.

	TARGET GROUPS		
FAVORITES:	**7-11 yrs. old**	**14-18 yrs. old**	**20-30 yrs. old**
Heroes			
Favorite television shows			
Hobbies & games			
Words to attract interest/ attention			
Top reasons to buy **(for example, taste, looks, nutrition, price)**			

Practice

One of your greatest considerations in turning a general topic into a useful topic should be your audience or readers. Brainstorm different approaches you could take in writing about the topics listed below to various audiences. **Analyze each audience** *before beginning. Which part of each topic would you focus on for each of these audiences? Write your answers in the boxes below.*

	AUDIENCE/FOCUS			
TOPIC	**Teachers**	**Teens**	**Business-people**	**Senior Citizens**
Computers				
Television news				
Music				
Gardening				
Crime				

Application

Your **audience**, *or readers, should determine for you the* **language and content** *of your writing. Read the following information below. Then write as directed.*

Situation:

Your parents are out of town visiting friends after agreeing to let you stay home alone for the first time. They do not want you driving while they are gone. While they are gone, you and some friends decide to go to the beach. Your only friend with a car has to work and cannot go, but he agrees to let you borrow his car to drive to the beach. You make it to the beach with no trouble, park the car in a parking lot, and head for the water with your head full of plans for a day of sun and surf. On your way back to the parking lot, you see a large van with a damaged front end speeding out of the parking lot. Upon returning to your borrowed car, you discover someone has crashed into it and severely damaged the right front fender and the entire back end. You suspect the van caused the damage but can find no note with information about what happened anywhere. It's up to you to notify the necessary individuals and take care of the damages.

Writing Directions:

1. Write an informal letter to your parents. Explain what happened. You must tell the truth, but remember they did not want you driving and will most likely be displeased that you did.
2. Write a note to your friend explaining what happened. Again, make sure to tell the truth.
3. The insurance company notifies your parents that they need more information from you before they will agree to pay anything on the claim your friend made for repairs. Write a letter describing everything that happened. Be honest and thorough.

Organizing Topics and Subtopics: Outlining

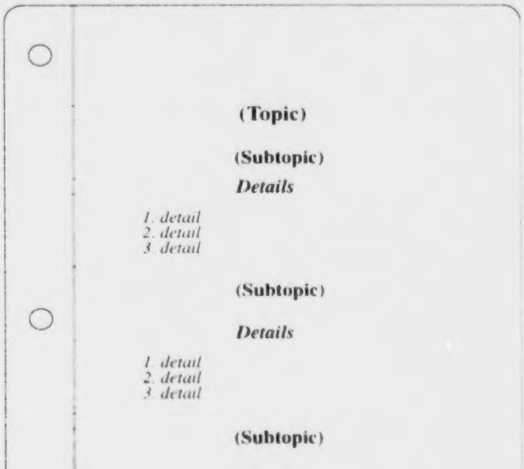
Outlining is an organized list of what you plan to write about. It is a sketch of what your writing will be. It's also a guide to keep you focused as you write your first draft. Outlines are mainly used for the body of your writing. Opening and closing paragraphs are not generally included in an outline. Outlines can change as the writer progresses through the process of developing a paper.

An outline covers a topic or an overall subject. A topic should be broad enough to have subtopics, and the subtopics should all relate to the main topic. A topic or subtopic can be broken down again and again in many different ways.

There are many different types of outlines that can be used in the writing process. The **topic outline** is one type of outline often found to be helpful.

A *topic outline* is a listing of the ideas you want to cover in your writing. Ideas are usually listed in words and phrases instead of sentences. These are especially useful for timed essays.

Below is an example of a topic outline.



(Topic)

(Subtopic)

Details

1. detail
2. detail
3. detail

(Subtopic)

Details

1. detail
2. detail
3. detail

(Subtopic)

Details

1. detail
2. detail
3. detail

Now here is an actual example of a topic outline for an essay on *Sedimentary Rock*.

Sedimentary Rock
(Topic)

Fragmental
(Subtopic)

Details

1. *sandstone—small pieces of rock*
2. *shale—larger particles*
3. *conglomerates—large pebbles*

Organic
(Subtopic)

Details

1. *formed from remains of animals*
    a. *limestone—sea animal shells*
    b. *coral found off coast of Florida*
2. *formed from remains of plants—coal*

Chemical
(Subtopic)

Details

1. *formed from mineral deposits*
2. *halite (rock salt)*
3. *found in Utah*

The main topic of the outline is *Sedimentary Rocks*, and the subtopics are *Fragmental*, *Organic*, and *Chemical*. After each subtopic the details are supplied and sometimes even broken down further. For example, the subtopic *organic* is broken down into the details *formed from remains of animals*. The detail *formed from remains of animals* is then broken down further into *limestone—sea animal shells*, *coral found of coast of Florida*, and *formed from remains of plants—coal*. The following is an example of a paper written based upon the above outline.

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Sedimentary Rocks

Sedimentary rocks are divided into three groups according to where the sediments came from and how the rocks were formed. The first group of sedimentary rocks is made from pieces or fragments of rocks and is called *fragmental rocks*. Fragmental rocks are further classified by the size of the pieces of rock in them. Those made of small, sand-sized grains of rock are called *sandstone*. They become cemented together when water, containing minerals, flows over them. Shale is made from clay or mud which has somewhat larger particles than sandstone. The particles in shale are flat and are easily broken apart into flat pieces. Some fragmental rocks have large pebbles mixed with mud and sand. They are called *conglomerates*.

A second type of sedimentary rock is called *organic*. It forms when the remains of plants and animals harden into rock. Limestone is formed from the shells of sea animals. The coral reefs off the coast of Florida are also formed from sea animal remains. Coal is another rock formed from plants that lived millions of years ago.

The third type of sedimentary rock is *chemical*. Chemical rocks are formed when water evaporates and leaves behind mineral deposits. Halite or rock salt is a chemical rock. Many chemical rocks are found near the Great Salt Lake in Utah.

Practice

Use a textbook from another class. Choose a chapter and write the **outline headings** *used to divide the chapter's subject.*

Topic: ____

Subtopics: ____

____

____

____

____

Supporting details: ________________________________

____

____

____

____

____

Practice

Arrange the following **topics, subtopics,** *and* **supporting details** *into the topic outline provided on the next page.*

Topic: Giving a Party

Subtopics:

Cleaning up after the party
Preparing for the party
Entertaining at the party

Supporting details:

making a guest list
washing dishes
suggesting party games
storing leftover refreshments
cleaning the game room
inviting the guests
preparing refreshments
serving refreshments
making decorations
making sandwiches
greeting guests
vacuuming the game room

Outlining Chart

I. ______________________________
(Topic)

A. ______________________________
(Subtopic)

1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________
5. ______________________________
6. ______________________________

(supporting details)

B. ______________________________
(Subtopic)

1. ______________________________
2. ______________________________
3. ______________________________

(supporting details)

C. ______________________________
(Subtopic)

1. ______________________________
2. ______________________________
3. ______________________________

(supporting details)

Application

Take the **topic, subtopics,** *and* **details** *you have generated on your useful topic thus far and create a topic outline. You will want to order your subtopics and details in the right order. Use the following guidelines to order your essay:*

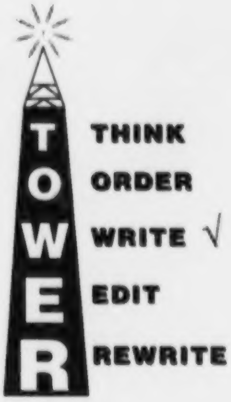
a. If the details are steps in a process, then list them accordingly.

b. If no order is obvious, use your best judgment. Try ordering the details in different ways, and then select the order that will best help your readers grasp the content.

The *W* in TOWER: Writing a First Draft

So far in this unit, you have created a useful topic, generated ideas on your topic, and grouped your ideas into subtopics. You have also learned to consider your audience in selecting your topic and the particular ideas you include in your essay. You are now ready to write a first draft.

Most first drafts are messy. When you write a first draft, you take your organized notes and mold them into sentences and paragraphs that make sense to the reader. It is almost impossible to get this perfect the first time you try! You will find that as you are writing a first draft, you will think of changes to make your document better. The first draft is the perfect way to try out different words, sentences, and details. Some of the words, sentences, and details in your first draft will work and end up in your final draft. Those parts that do not work can be refined or changed until you are satisfied.



In writing your first draft, you are shaping your ideas in much the same way as you would take all the pieces of a communication tower and fasten them together to produce your working tower. There are two structures to be shaped in an essay. One key structure is the paragraph. The other key structure is the essay itself.

Developing a Paragraph: Lead with a Topic, Follow with Details

A *paragraph* is a group of words, phrases, and sentences that develops a central idea. Although the length of a paragraph can vary greatly, a standard paragraph is usually made up of four or more related sentences. (However, some paragraphs may be shorter, and some paragraphs may be longer.) There are different kinds of paragraphs, but the type that you will most often use in your writing is called a *topic sentence paragraph*. One of the sentences in a topic sentence paragraph tells what the paragraph is mainly about. This sentence is called the *topic sentence*. It is usually found at the beginning of the paragraph.

The topic sentence is usually followed by detail sentences. These detail sentences use definitions, descriptions, examples, facts, statistics, and reasons to develop the topic sentence or the main idea of the paragraph.

Many of these support items will come from the brainstorming ideas, mapping, and clustering that were part of the prewriting process. You only need to review your notes and choose relevant details to support, explain, or illustrate your topic sentence.

Many paragraphs also have a *concluding sentence* that summarizes the paragraph by restating the central idea. The topic sentence and the concluding sentence are the most general statements in a paragraph.

Details give readers the information they need to understand the central idea of a paragraph. The message you want to convey and the audience to whom you are writing will point you to the right details to use in your paragraphs.

There are many different ways to provide details in a paragraph. The categories below are some of the most common and effective ways of developing detail sentences.

Common and Effective Ways to Develop Detail Sentences

1. **Definitions**
2. **Descriptions**
3. **Examples**
4. **Facts**
5. **Statistics** (numbers or percentages)
6. **Reasons or Causes**

1. **Definitions.** Use a definition to define a word, a process, or a concept.

   Example: A decade means 10 years.

2. **Descriptions.** Use a description to explain what something looks like, feels like, sounds like, tastes like, etc.

   Example: The rotting fish was mottled and covered with algae.

3. **Examples.** Use an example to give readers a specific instance.

   Example: A ball tossed into the air shows the force of gravity.

4. **Facts.** Use a fact to support an opinion or claim you are making.

   Example: The timer on the security camera shows that they got home before 8:00 p.m.

5. **Statistics (numbers or percentages).** Use statistics to support a claim you are making.

   Example: Twenty percent of the class got an "A" on the test.

6. **Reasons or Causes.** Use a reason to justify a statement.

   Example: You should not drive under the influence of alcohol because it increases your chances of causing an accident.

Sometimes writers have a hard time including enough details to support a main idea. If this happens to you, check the list above for ideas on the kinds of details you could add to your paragraph.

Remember: Readers need clear and accurate details to understand what you have written.

Study the example below of a paragraph that has a topic sentence followed by detail sentences. The topic sentence is italicized.

> *Until about 150 years ago, most parents thought of and treated their children as younger adults.* Many children worked right alongside of their parents as soon as they were old enough to work. If the father was a cobbler, his children most likely helped to make and fix shoes. Parents who worked in factories thought themselves lucky if they could get their children jobs working right alongside them. Parents even took their children to parties at which beer and liquor were often served. Children did not have lengthy childhoods as we might imagine.

Notice that the *topic sentence* clearly states the main idea of the paragraph. It helps readers prepare for what follows: Readers expect that the sentences that follow, *the detail sentences*, will discuss, explain, and support how children were treated as "younger adults." Read the paragraph again and note how each detail sentence refers to and develops the topic sentence.

Practice

Write a **detail sentence** *for each of the following main ideas.*

1. Youth does not always depend on how old you are.

   Detail sentence: ____

   ____

2. My bike trip to the top of Grandfather Mountain was the most exciting experience of my life.

   Detail sentence: ____

   ____

3. Cigarettes are killers.

   Detail sentence: ____

   ____

4. Getting even is not the way to end violence.

   Detail sentence: ____

   ____

5. Imagine what it would be like to live in a world where we didn't know how to write.

   Detail sentence: ____

   ____

Practice

Below are some sample **topic sentences**. *Under each topic sentence, list some examples or details that you would include in a paragraph that begins with the topic sentence.*

1. Topic sentence: *Spring is the most beautiful season of the year.*

   Details and examples to be included in the paragraph:

   a. ____

   b. ____

   c. ____

   d. ____

   e. ____

2. Topic sentence: *Our lives are continually being made easier by technological advantages.*

   Details and examples to be included in the paragraph:

   a. ____

   b. ____

   c. ____

   d. ____

   e. ____

3. Topic sentence: *There are many things we can do to protect our environment.*

   Details and examples to be included in the paragraph:

   a. ______________________________

   b. ______________________________

   c. ______________________________

   d. ______________________________

   e. ______________________________

4. Topic sentence: *Holding a part-time job provides teenagers with a lot more than just extra spending money.*

   Details and examples to be included in the paragraph:

   a. ______________________________

   b. ______________________________

   c. ______________________________

   d. ______________________________

   e. ______________________________

Practice

The following paragraphs were written by students. Underline the **topic sentence** *in each paragraph.*

Making Peace

Learning to make peace with people I dislike is not easy, but I have learned how. First, I discovered that just because I don't like someone is no reason to fight with him or her. I like a lot of people, including everyone in my math class. Not everyone is someone I want to be friends with, and that's OK. I've learned to respect people with whom I have little in common. As long as I respect others, I am able to talk out my differences with them. If nothing else works, we go see a counselor or teacher to help us avoid a fight.

Turn It Off!

For a long time now, once I turned the TV on, I just sat and watched, even when there was nothing I liked on. I like many things on TV. One good show that just came on is *Flying to the Moon*. Then one night the electricity went off and I couldn't watch TV. So I found something else to do. The next night I watched a show I liked, and then I just pushed the remote control and shut the TV off. It was too quiet for a few minutes, but I waited it out and started to like the silence. Now, whenever I realize I'm just turning into mold on my couch, I find something real to do.

Football Fouls

There are many penalties or fouls in football. One of the penalties is holding. Holding is called when a player holds or pushes down another player. Another penalty is offsides. This foul is called when an offensive or defensive player moves beyond the line of scrimmage before the ball is snapped. A personal foul is called when a player grabs hold of another player's face mask. Players must know many rules to avoid making penalties.

The Five-Paragraph Essay: The Introduction, the Body, the Conclusion

There are many good structures on which to develop an essay. One essay structure that millions of students have used to develop their papers is the five-paragraph essay. The five-paragraph essay has five paragraphs divided into three parts:

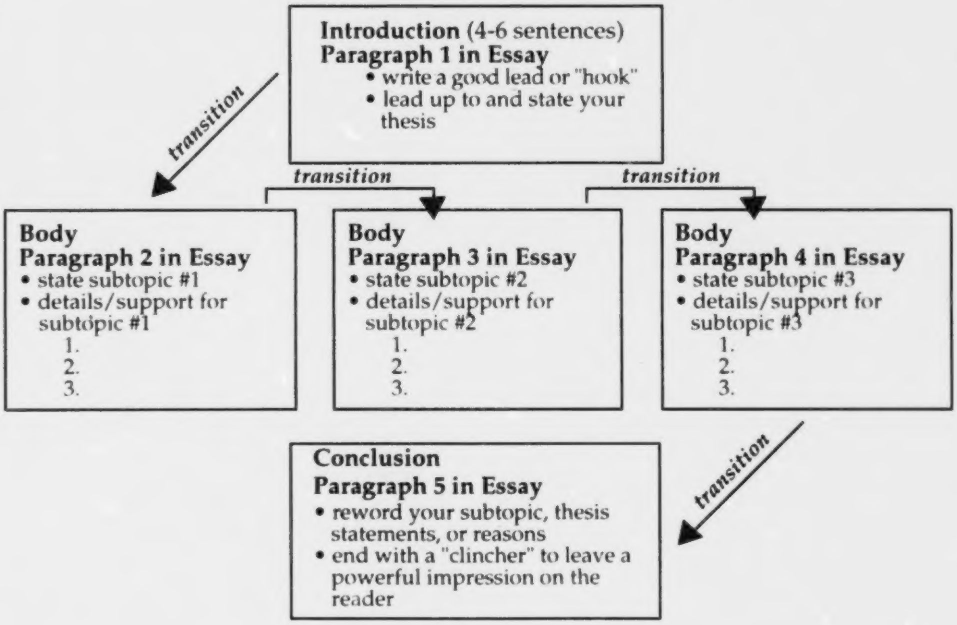
Paragraph 1: The introduction

Paragraphs 2, 3, and 4: The body

Paragraph 5: The conclusion

This kind of structure works well because it organizes your ideas into a form your readers can easily follow. In the first paragraph, it tells your readers the topic of your essay. In the second, third, and fourth paragraphs, it develops your topic. In the fifth paragraph, it sums up what you've said or adds a final statement of interest.

The Five-Paragraph Essay


Introduction (4-6 sentences)
Paragraph 1 in Essay
• write a good lead or "hook"
• lead up to and state your thesis
transition
transition
transition
Body
Paragraph 2 in Essay
• state subtopic #1
• details/support for subtopic #1
1.
2.
3.
Body
Paragraph 3 in Essay
• state subtopic #2
• details/support for subtopic #2
1.
2.
3.
Body
Paragraph 4 in Essay
• state subtopic #3
• details/support for subtopic #3
1.
2.
3.
transition
Conclusion
Paragraph 5 in Essay
• reword your subtopic, thesis statements, or reasons
• end with a "clincher" to leave a powerful impression on the reader

Paragraph 1: The Introductory Paragraph

A key element to effective writing is the introductory or opening paragraph. The introductory paragraph is, in one sense, a preview of what your paper will be about.

An introductory or opening paragraph should do the following:

- clarify your topic to the reader
- spark the reader's interest; "hook" your reader
- commit you to a certain kind of language (tone)
- establish the pattern or organization of the rest of your essay

An introductory or opening paragraph is the paragraph that will either grab the reader's attention and make her want to read on, eager for every word, or make the reader decide to just skim through the remaining paragraphs.

An introductory or opening paragraph should include the following:

- an intriguing introduction to your topic
- a thesis statement that includes three ideas or subtopics about the topic that you plan to develop or expand in the body paragraphs

Some possible starting points for a top notch introduction are the following:

- begin with a brief, funny story (to set a humorous tone) *Example:* One day, not so long ago, I was walking my dog when a stray dog appeared from nowhere. Certain these two growling dogs were about to fight, I held the leash tightly. Suddenly the two dogs got up on their two back legs, held each other with their two front legs and began to dance a waltz.
- challenge the reader with a thought provoking question *Example:* Did you know that every thirty minutes in this country someone dies in an alcohol-related car accident?

- offer a "preview" of your conclusion to grab the reader's attention
  Example: A well-organized person can work eight hours, work out for two hours, do housework for an hour, cook for another hour, and still have three hours of leisure time every day of the week.

- provide a dramatic or eye-opening statement
  Example: It's up to the residents of this city: We either stop the proposed new mall from being built or lose the only playground we have left!

- come up with a new angle about the topic
  Example: Although many farmers think technology and expensive machinery are the only way they can make a living, some farmers are learning that returning to a horse-drawn plow can increase their profits.

- if you are writing from a prompt, reword the prompt or topic
  Example: (Prompt: Everyone faces rude people. Explain how you respond to rude people and why you use this response.) Rude people are a part of everyone's life, but the important thing when interacting with them is to not also act rudely.

Here's how to construct a good introductory paragraph.

Your introductory paragraph should have the shape of a **V** or a funnel. That is, you want to begin your discussion in a general way and then gradually narrow your focus to your thesis statement. Your thesis statement, then, will be the last sentence of your introductory paragraph.

Opening sentence of your introductory paragraph: Choose one of the starting points from the list above. Of course, not just any of these will do. Select one which fits your thesis statement. If your thesis statement is about crime in high schools, then a dramatic or eye-opening statement may work. For example, imagine that your thesis statement is the following: "Only by teaching nonviolent ways to resolve conflicts, increasing suspensions for students who commit violence, and increasing counseling for students who are victimized by crime can we return schools to students who want to learn." A good opening sentence for this thesis would be, "Last year Valerie missed 42 days of school, 12 days while she recovered from a beating and 30 days while she overcame her fear of the place she once loved to go."

Sentences 2, 3, 4 of your introductory paragraph: Move from your opening statement and begin to focus in on your thesis statement. If you had written the thesis statement and opening sentence in the example above, you would then ask yourself: "How do I move smoothly from my opening sentence to my thesis statement?"

Here is an opening sentence, thesis statement, and the sentences one writer used to get from one to the other:

> *(Opening sentence)* Last year Valerie missed 42 days of school, 12 days while she recovered from a beating and 30 days while she overcame her fear of the place she once loved to go. *(Sentence 2)* Valerie is just one student of over one-half million who has been a victim of violence. *(Sentence 3)* How can Valerie or any other student pay attention to an algebra equation or to the causes of the Civil War when she is worried about her own safety? *(Sentence 4)* If we want to improve education in our country, we must start by bringing peace to the halls of our schools.
>
> *(Thesis statement)* Only by teaching nonviolent ways to resolve conflicts, increasing suspensions for students who commit violence, and increasing counseling for students who are victimized by crime can we return schools to students who want to learn.

Thesis Statement or Last Sentence: Your thesis statement should include the three subtopics of your essay. Look again at the sample thesis statement with each subtopic numbered: "Only by (1) teaching nonviolent ways to resolve conflicts, (2) increasing suspensions for students who commit violence, and (3) increasing counseling for students who are victimized by crime can we return schools to students who want to learn." Note that the focus of each body paragraph has already been stated. The second paragraph of the essay or body paragraph #1 will focus on the subtopic of teaching nonviolent ways to resolve conflicts. The third paragraph of the essay or body paragraph #2 will focus on the subtopic of increasing suspensions for students who commit violence. The fourth paragraph of the essay or body paragraph #3 will focus on the subtopic of increasing counseling for students who are victimized by crime.

Application

Begin to compose the **introductory paragraph** *for your expository essay by completing the form below.*

Thesis Statement ____

1. Keeping in mind your thesis statement, which of the possible starting points listed on pages 189-190 would be appropriate?

   ____

   ____

2. From the possible starting points above, select the one which best fits your thesis statement:

   ____

   ____

3. Compose your opening sentence: ____________________

   ____

4. Write at least three more sentences which lead from your opening sentence to your thesis statement:

   sentence 2: ________________________________

   sentence 3: ________________________________

   sentence 4: ________________________________

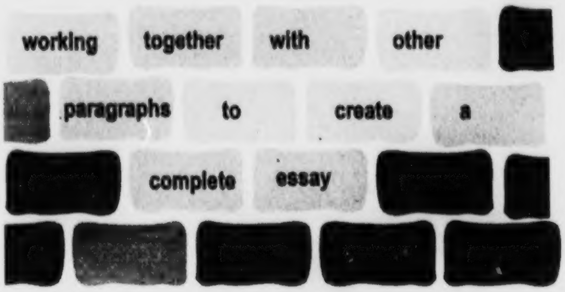
5. Rewrite your thesis statement here: ____________________

   ____

Congratulations, you have just composed the first draft of your introductory paragraph for your expository essay.

Paragraphs 2, 3, and 4: Body Paragraphs

Body or developmental paragraphs are the heart of an essay. Each paragraph must be considered both as an independent unit as well as a part of the whole essay. Think of these paragraphs as building blocks or bricks. Each brick must first incorporate sand, water, and heat with other necessary elements to hold together as a single brick and, at the same time, each brick must work together with other bricks to create a stable brick wall.



Each body paragraph should cover a subtopic. If you wrote your thesis statement, you already have the three subtopics or key pieces of supporting evidence to back your thesis statement.

Think of each body paragraph as a mini-essay. Your topic sentence is much like your thesis statement. Your topic sentence states the focus of your paragraph. Like your thesis statement, your topic sentence needs support and development. Try to discover at least three details or supporting evidence to describe, support, or illustrate your topic sentence. You may well already have these supporting pieces from your brainstorming or clustering activities.

Body paragraphs must be arranged in the best possible way to make your point. They must also flow smoothly from one to the next. To create this flow, make sure the first sentence in each paragraph effectively links to the previous paragraph with the use of transitional phrases or sentences.

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Application

Begin to compose **body paragraph #1** *for your* **expository essay** *by completing the form below.*

1. Write the topic of body paragraph #1 below:

   ____

2. Turn the topic of this paragraph into a topic sentence:

   ____

   ____

3. List at least three details, examples, or illustrations you will use to support or explain your topic:

   ____

   ____

4. Turn each detail into a sentence or more:

   Detail #1: ______________________________________

   ____

   Detail #2: ______________________________________

   ____

   Detail #3: ______________________________________

   ____

5. On a separate sheet of paper, write your topic sentence followed by your detail sentences.

   Congratulations, you have now composed the first draft of your body paragraph #1 for your expository essay.

Application

Begin to compose **body paragraph #2** *for your* **expository essay** *by completing the form below.*

1. Write the topic of body paragraph #2 below:

   ____

2. Turn the topic of this paragraph into a topic sentence:

   ____

   ____

3. List at least three details, examples, or illustrations you will use to support or explain your topic:

   ____

   ____

4. Turn each detail into a sentence or more:

   Detail #1: ____________________________________

   ____

   Detail #2: ____________________________________

   ____

   Detail #3: ____________________________________

   ____

5. On a separate sheet of paper, write your topic sentence followed by your detail sentences.

   Congratulations, you have now composed the first draft of your body paragraph #2 for your expository essay.

Application

Begin to compose **body paragraph #3** *for your* **expository essay** *by completing the form below.*

1. Write the topic of body paragraph #3 below:

   ____

2. Turn the topic of this paragraph into a topic sentence:

   ____

   ____

3. List at least three details, examples, or illustrations you will use to support or explain your topic:

   ____

   ____

4. Turn each detail into a sentence or more:

   Detail #1: ______________________________________

   ____

   Detail #2: ______________________________________

   ____

   Detail #3: ______________________________________

   ____

5. On a separate sheet of paper, write your topic sentence followed by your detail sentences.

   Congratulations, you have now composed the first draft of your body paragraph #3 for your expository essay.

Paragraph 5: The Concluding Paragraph

The concluding paragraph is often overlooked or under-appreciated by writers. Writers may feel that they have said all they have to say on their topic in the introductory and body paragraphs. However, without a well-developed concluding paragraph, your essay is not finished—it is only abandoned. A concluding paragraph should remind your readers of what you have said in a new way. It should not repeat what you have said; it should emphasize what you have said. In addition, a concluding paragraph can give your reader something interesting to take with him. Your good-bye to the reader may include, for example, something to think about. Your concluding paragraph should, however, always leave your reader feeling satisfied…feeling as if nothing was missing and the amount of discussion was just right.

A concluding paragraph should do the following:

- summarize, or tell your readers, again, your main point(s)
- present one new thing about your topic or present a new angle on your topic
- bring your essay to a close, much the way you would bring a car to a stop

A concluding paragraph should include the following:

- a summary or retelling of your main point(s) without using the exact sentences, phrases, or words you used in your introductory or body paragraphs
- a final statement that leaves your reader feeling that your discussion has been finished rather than abandoned

Application

Begin to compose the **concluding paragraph** *for your expository essay by completing the form below.*

Thesis Statement ______________________________

1. Keeping in mind your thesis statement, which of the possible starting points listed on pages 189-190 would be appropriate?

____

____

2. From the possible starting points above, select the one which best fits your thesis statement:

____

____

3. Compose your opening sentence: ______________________________

____

4. Write at least three more sentences which lead from your opening sentence to your thesis statement:

sentence 2: ______________________________

sentence 3: ______________________________

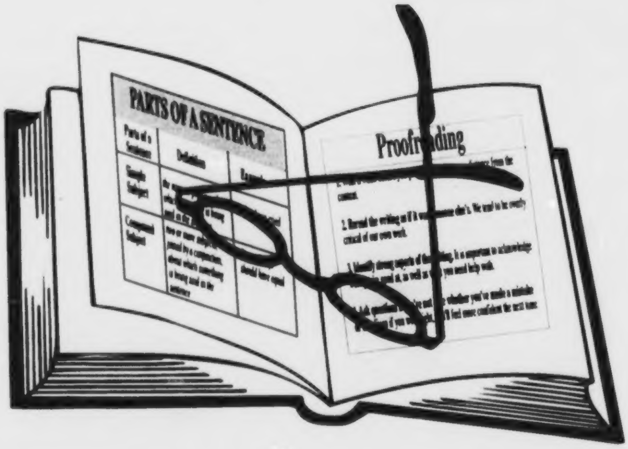
sentence 4: ______________________________

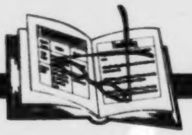
5. Rewrite your thesis statement here: ______________________________

____

Congratulations, you have now composed the first draft of your concluding paragraph for your expository essay.

Unit 4: Revising and Editing—The Final Draft


PARTS OF A SENTENCE
Parts of a Sentence
Definition
Simple Subject
Compound Subject
Proofreading



Unit 4: Revising and Editing—The Final Draft

Overview

In the previous unit ("Writing—Building Your Essay") you produced a first draft of an expository essay. In this expository essay you explained something to your readers and built most of your communication TOWER. However, your essay is not quite finished. It is your first attempt to write, or "speak," to your audience. This first attempt to direct your writing to an audience is called a *first draft*. Think back to the last time you looked through a pair of binoculars or a microscope. Most likely, the picture you saw was a little blurred. You found, however, that by doing some fine tuning you could improve the picture until it was crystal clear. You are about to do the same thing to your first draft. You are about to fine tune your first draft so that it says exactly what you want it to say and looks exactly how you want it to look. Only after you have adjusted your paragraphs, or pictures, will your writing be ready for your readers.

The process of fine tuning your writing has three steps. The first step is called *revising*. During this step you look at what you have said and the way in which you have said it. Not until you have tuned your message are you ready for step two: *editing*. During the editing stage you check your grammar, punctuation, and spelling. Lastly, after your writing says what you intend and uses correct English, you are ready for the final step: *proofreading*. During this step you check for typos, omitted words, misspellings, or any other "accidents" on the page. This is your final look to make sure everything is just right. When you have completed these three steps, you are ready to deliver your writing to your audience.

These three steps are used by all different levels of writers. Even professional writers don't get it right in their very first draft. Writing is a process, and good writing has been adjusted until its message is clear, persuasive, and error free.

Vocabulary

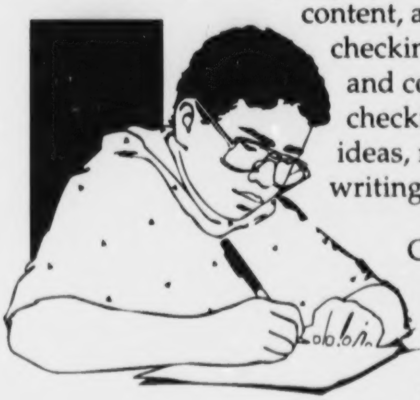
Study the words and definitions below.

capitalization	the use of upper case letters in writing; the rules of when to capitalize a word (**P**resident **C**linton was born in **A**rkansas.)
common nouns	nouns that name a general class of persons (*boys, children*), places (*playgrounds, schools*), things (*apples, bicycles*), or ideas (*love, truth*)
complete sentence	a group of words that has a subject and verb and that is a complete thought (*John ran. Juanita thought about the college she would attend.*)
editing	the second step in the process of fine tuning your writing; checking the grammar, punctuation, and spelling of your writing
noun and pronoun agreement	making pronouns match the nouns they refer to; pronouns must match their nouns in case, gender, and number (*Juanita* jumped for joy after *she* won *her* first state tennis tournament.)
nouns	words that name a person, place, thing, or an idea

possessives	words that show ownership or possession (*his car, her scholarship*)
proofreading	the third step in the process of fine tuning your writing; checking for typos, omitted words, and other "accidents" on the page
proper nouns	nouns that name specific persons (*John Steinbeck*), places (*Florida*), or things (*Model T Ford*)
revise	to fine tune writing; to improve the content, organization, and language
run-on sentence	two or more sentences that are joined together without punctuation marks to separate them (*John ran to the store Juanita stayed to watch the football game.*)
subject and verb agreement	making the verb of a sentence match its subject (*Shelby* **advises** the doctors. *Shelby* and *Stacy* **advise** the doctors.)

Revising an Expository Essay: Getting It Right

Revision comes from ancient words that mean "seeing again." To **revise** your essay, you must see it and read it as if you are one of your readers, rather than the writer. Your mission is to put yourself in your readers' place and see whether your readers will clearly understand what you've written. In addition, because your purpose in writing the essay is to explain your subject to your readers, you must see whether your readers grasp your instruction, information, or argument. Although readers may understand your actual words and sentences, unless they can turn your essay into their knowledge, you have not reached your goal.



During the revising stage, you are checking your writing for its language, content, and organization. In other words, you are checking to see if you have chosen the best words and composed the best sentences you can. You are checking to see if you have included the right ideas, reasons, and information to make your writing clear and persuasive.

Checking and revising your first draft can seem like a complex and overwhelming project. You may be unsure of how to check your first draft or even of where you should begin checking your first draft. Fortunately, most complex projects, including your own essay, can be made manageable by viewing them both as a whole and by breaking them down into parts. Your own essay can best be examined in the following four ways:

1. Check the essay as a whole (the title and paragraphs #1 - #5).
2. Check the introductory paragraph (paragraph #1).
3. Check the body paragraphs (paragraphs #2 - #4).
4. Check the concluding paragraph (paragraph #5).

The Essay as a Whole: Achieve Your Goal

Use the sets of questions below to cast a sharp light on your work. Remember: Be open to faults in your work. Few writers, even very successful ones, get it right in the first draft.

The Essay as a Whole

Ask the following questions of your essay as a whole:

1. Does your title announce your useful topic and excite your readers' interest?
2. Have you accomplished your purpose?
3. Do all of your body paragraphs explain and discuss your useful topic?
4. Are your body paragraphs arranged in the best order?

The questions for revising your essay as a whole are presented again below, along with explanations and examples.

1. **Does your title announce your useful topic and excite your readers' interest?**

   Imagine you begin searching the movie listings in your local newspaper looking for a movie to see. Now imagine that this is what you found:

Your Local Movie Theater

Screen #1: Mystery about Wealthy Man Who Is Murdered
Screen #2: Romance about Small Town Boy Who Marries Big City Girl
Screen #3: Mystery about Jewel Thief in Midwestern Town
Screen #4: Thriller about Spies during World War II
Screen #5: Horror about Giant Snake
Screen #6: Romance about Basketball Coaches Who Are Married and Meet in Championship Game
Screen #7: Thriller about Volcano That Is Unexpectedly Erupting
Screen #8: Horror about a Deranged Librarian Who Buries Her Victims in Books

That's right, all of these movies tell little more than the useful topic. None of these titles catches your eye or excites your interest. The titles of your own essays should convey your useful topic *and* excite your readers' interest.

Consider an essay that explains how your local water source has been tested and shown to have some contaminants. The title "Local Water Pollution" conveys the useful topic of this essay; however, it probably does not reach out and snag the readers' interest. In contrast, the essay title "Drinking (Water) May Be Hazardous to Your Health!" conveys the useful topic as it attracts readers' interest. This title plays on the medical warnings that drinking alcohol or smoking tobacco may be hazardous to your health. It replaces these harmful drugs with the most common and necessary part of everyone's diet—drinking water!

"Drinking (Water) May Be Hazardous to Your Health!"

Create titles that attract readers but do not overstate or exaggerate your essay's contents. An essay entitled "That Glass of Water Will Be Your Last!" would only be fair and honest if your local water supply had been poisoned. Once readers discover that the writer has exaggerated, they will lose confidence in the writer and discount the essay.

2. **Have you accomplished your purpose?**

On a slip of paper, write the purpose of your essay. Then place it where you can glance at it often as you read your essay. The essay you are writing now is most likely an expository essay—you are attempting to explain something. On your slip of paper write, *To explain* . . . . Then complete this phrase. The writer of the essay on local water pollution would write, "To explain how our local water supply is being contaminated."

Read your essay as if you were a buyer and it were a product. Ask yourself whether your essay has accomplished your purpose. The writer, for instance, would keep asking herself, "Have I explained how our local water supply is being contaminated?"

Make notes at any point in your essay where you think you need to add additional information or discussion to accomplish your purpose. Remember: What you are reading is your first draft. It is quite likely that it needs some fine tuning.

3. **Do all of your body paragraphs explain and discuss your useful topic?**

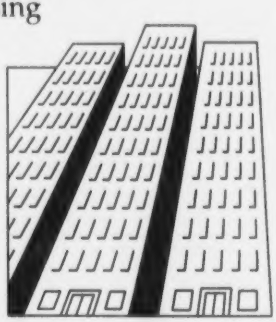
   Take the sheet of paper on which you have written your purpose. Below your purpose, write each subtopic or focus of your body paragraphs. Ask yourself, once more, if each subtopic relates to your useful topic. To do so, ask yourself the following question of each subtopic: "*How* does this subtopic relate to my useful topic?"

   The essay on water pollution has these three subtopics: (a) contaminated runoff water from local farms, (b) polluted waste from factories, and (c) germs found in most people's kitchens. The writer thought subtopics (a) and (b) did indeed help to explain and discuss her useful topic. However, she saw that subtopic (c)— germs found in most people's kitchens—did not fit her useful topic. Although it was true that the water from kitchen faucets did become contaminated in some people's homes, it was not the water itself that was the problem. She saw that subtopic (c) really belonged in an essay on how to keep your kitchen safe and disinfected. This writer replaced subtopic (c) with the following subtopic: outdated practices and equipment at the local water treatment plant.

   Sure, this new subtopic needed to be inserted into the writer's thesis statement. And, of course, she needed to delete the old paragraph and develop a new one on this subtopic. Rather than being disappointed that she had more work to do, the writer was glad that her revising process alerted her to the problem.

4. **Are your body paragraphs arranged in the best order?**

   Sometimes the order of your body paragraphs will be obvious. For example, if you were describing the world's tallest skyscraper, you would most likely describe



the exterior of the building in the first body paragraph. In the second body paragraph you would describe the interior. The third body paragraph would describe the structural design that insures the building does not topple over.

If you were explaining how to replace the shingles on a roof, the order would also be obvious. First you would explain how to remove the old ones without damaging the roof. Then you would explain how to measure and secure the tar paper. Finally, you would explain how to lay out and nail the shingles.

Unfortunately, the order of body paragraphs is not always so obvious. For instance, in the essay on local water pollution, how should the body paragraphs be ordered? Here are the those subtopics again: (a) contaminated water runoff from local farms, (b) polluted waste from factories, and (c) outdated practices and equipment at the local water treatment plant. Which should go first, second, and third?

The writer decided that (c)—outdated practices and equipment at the local water treatment plant—should go third. She reasoned that this is the final step in getting water to people, so it should be presented last. She then decided that (b)—polluted waste from factories—should be presented first. Polluted waste from factories was the most obvious form of pollution. Most of her readers could smell and see this pollution. By discussing something her readers were familiar with, the writer thought she could gain their interest. She assumed that many of her readers had often wondered where all that pollution from the factories went. Now she would tell them one important place that pollution settled—in their waterways! She decided that after presenting a familiar source of pollution, she would present one that was nearly invisible—contaminated water runoff from local farms.

As you can see, even when the best order of the body paragraphs is not obvious, some clever thinking can help you find a solution.

Application

Read your **essay** *and apply the questions for revising "The Essay as a Whole" on page 206 to your own essay. Then follow the directions below.*

1. Does your title announce your useful topic and excite your readers' interest? If so, how? If not, how can you improve your title?

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2. Write the purpose of your essay. ______________________

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3. Explain the ways in which you have accomplished your purpose.

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4. Explain the ways in which you should revise your essay to more fully accomplish your purpose.

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5. Write each of your subtopics or the focus of each body paragraph below. Then discuss how it explains or discusses your useful topic.

subtopic #1: ______________________________

This subtopic explains or discusses the useful topic by ________

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subtopic #2: ______________________________

This subtopic explains or discusses the useful topic by ________

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subtopic #3: ______________________________

This subtopic explains or discusses the useful topic by ________

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6. Explain why you have ordered your body paragraphs as you have.

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Revising the Introductory Paragraph: Hook the Reader

The introductory paragraph of your essay should capture or *hook* your reader's interest. It should build a connection or *bridge* between the hook and thesis statement. It should also create a set of expectations that will be fulfilled in the essay. In other words, the introductory paragraph sets up the promise of what's to come in the essay.

The thesis statement of the introductory paragraph gives direction to the essay, just as a topic sentence gives direction to a single paragraph. The thesis statement has three purposes to provide: 1) state the main point of the essay; 2) indicate your attitude toward the topic; and 3) suggest the organization to be followed in the essay. Remember to keep your purpose and audience in mind and make your thesis statement precise.

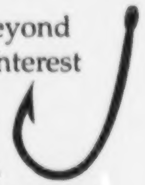
The Introductory Paragraph

Ask the following questions of your introductory paragraph:

1. How do the first two or three sentences "hook" your readers' interest?
2. Have you built a bridge between your "hook" and your thesis statement?

The questions for revising your introductory paragraph are presented again below, along with explanations and examples.

1. **How do the first two or three sentences "hook" your readers' interest?**

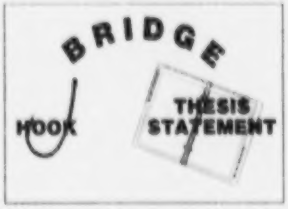


Your teacher and classmates will most likely read beyond your first few sentences whether you "hook" their interest or not. Nevertheless, you should always write as if your readers will decide after having read the first two or three sentences whether to continue reading. This approach will push you to create an introduction that is fresh and exciting. Reread your first two or three sentences and ask yourself: "If I had a choice, would I read any further? Do these sentences make me want to know more about this topic and what the writer has to say?" If your answer is no, then revise your introduction. Either sharpen the sentences you already have or select another starting point from the choices presented on pages 198-200.

The writer of the essay entitled "Drinking (Water) May Be Hazardous to Your Health!" began with the following two sentences in her first draft: "Water is important to our health. If we don't have clean, uncontaminated water to drink, we will not be healthy." She decided that these sentences did not hook her readers, so she went back to the drawing board, so to speak. From the possible strategies listed on pages 188-189, she decided to "provide a dramatic or eye-opening statement." Her revision read as follows: "Everyone knows that if you smoke cigarettes or drink too much alcohol, you will damage your health. How many of us, however, are aware that the clear and seemingly pure drinking water that flows from our kitchen faucet may make us ill—may even cause us to develop cancer?" Now this writer has captured her readers' interest.

Remember as you compose your opening sentences not to exaggerate simply to catch your readers' eye. The writer above made a statement she would explain and support in the body of her essay. It would not be honest for her to have written, "Go ahead, have a drink of water. A couple of glasses and you'll be floating towards your grave!" Those sentences may hook readers, but readers would lose their respect for that writer when they realized she was exaggerating and could not support such an extreme claim.

2. **Have you built a bridge between your "hook" and your thesis statement?**



In every paragraph, one sentence should naturally lead to the next. No sentence should seem jammed or forced into your paragraph. Your introductory paragraph is no exception. To check it, circle your hook, or your first few sentences. Then circle your thesis statement. Ask yourself: "Do the sentences after my hook lead naturally to my thesis statement?" If the answer is "yes," move on. If the answer is "no," revise to smooth out the bumps.

Take the introductory paragraph of the essay entitled "Drinking (Water) May Be Hazardous to Your Health!" The hook and thesis statement have been italicized.

> *Everyone knows that if you smoke cigarettes or drink too much alcohol, you will damage your health. How many of us, however, are aware that the clear and seemingly pure drinking water that flows from the kitchen faucet in many homes may make us ill—may even cause us to develop cancer?* Everyone needs water to survive, so why aren't we taking care of this precious resource? We need to do something now! *You may live in a place where your water is not fit to drink because of runoff from local farms, polluted waste from factories, and outdated practices and equipment at the local water treatment plant.*

Examine the bridge—or the sentences— between the hook and thesis statement: "Everyone needs water to survive, so why aren't we taking care of this precious resource? We need to do something now!" It is a well-written passage. However, it does not continue the point made in the hook. It jerks the reader onto a new point. Here is the writer's revised paragraph. The revised bridge has been italicized so you may compare it with the old bridge.

> Everyone knows that if you smoke cigarettes or drink too much alcohol, you will damage your health. How many of us, however, are aware that the drinking water that flows from the kitchen faucet in many homes may make us ill—may even cause us to develop cancer. *What makes this potential problem so dangerous is that bad drinking water may look clear and even be odorless. Similarly, bad, or contaminated, drinking water has been found in wealthy areas and poor areas, in big cities and small towns. In fact,* you may live in a place where your water is not fit to drink because of runoff from local farms, polluted waste from factories, and outdated practices and equipment at the local water treatment plant.

Notice how the new bridge continues with the "potential danger" of our drinking water and the difficulty with becoming aware of "bad drinking water." This bridge smoothly leads into the thesis statement and its introductory clause: "In fact, you may live in a place where your water is not fit to drink.... " This clause is then followed by the essay's three subtopics:
(a) runoff from local farms, (b) polluted waste from factories, and (c) outdated practices and equipment at the local water treatment plant."

Application

Read the **introductory paragraph** *of your essay. Apply the questions for revising "The Introductory Paragraph" on page 212 to your own* **introductory paragraph**. *Then follow the directions below.*

1. What do you consider to be the hook in your introductory paragraph? (Write this sentence or sentences below.)

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   Do the first two or three sentences hook your readers' interest? If so, how? If not, how can you improve your hook? For example, which of the possible starting points listed on pages 188-189 could you use?

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2. Write your introductory paragraph on a separate sheet of paper. Then circle your hook and thesis statement. Now, examine your bridge and answer the following questions:

   (a) How does your bridge continue an idea or image you began in your hook? If it does not continue an idea or image, think of a new bridge and write it below.

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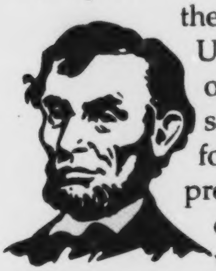
(b) How does your bridge lead smoothly into your thesis statement? If it does not lead smoothly into your thesis statement, what changes can you make so it does?

Revising the Body Paragraphs: Support Your Essay

Each body paragraph has two components: the topic sentence and the detail sentences. As you know from your previous reading, the *topic sentence* announces the main idea that the rest of the paragraph will develop and support. A good place to put your topic sentence is at the beginning of your body paragraphs. (Experienced writers may vary the position of topic sentences in an essay. But for now, put your topic sentence at the beginning of the paragraph.)

Topic Sentences: A Claim or Opinion



The topic sentence should also be a claim or an opinion. For example, take the sentence "Abraham Lincoln was the 16th president of the United States." This statement is not a claim or an opinion—it is a statement of fact. Anyone can check this statement in a reference book. In contrast, examine the following sentence: "Abraham Lincoln was the greatest president of the 19th century." This sentence is a claim or an opinion. One person could argue reasonably that Lincoln was the greatest president of his century. However, a different person could also argue reasonably that John Quincy Adams, not Lincoln, was the best president of the 1800s.

The Topic Sentence

Ask the following questions of your topic sentence:

1. Does your topic sentence make a claim or state an opinion with which a reasonable person could agree?
2. Are any words or phrases in your topic sentences too general? Do they need to be replaced by specific words?
3. Does your topic sentence suggest the way the rest of the paragraph will be developed?

The questions for revising your topic sentence are presented again below, along with explanations and examples.

1. **Does your topic sentence make a claim or state an opinion that a reasonable person could agree with?**

   A good way to check this is to state the opposite of your topic sentence; then ask yourself whether a reasonable person could agree with it. Consider the following topic sentence: "We should not pollute our drinking water." Would a reasonable person agree with the opposite claim? "We should pollute our drinking water."

2. **Are any words or phrases in your topic sentences too general? Do they need to be replaced by specific words?**

   For example, consider the following topic sentence: "Spiders should be protected, not killed, because they are good." The word *good* is very general. Seeing the word *good,* you would want to explain your meaning. "Spiders should be protected, not killed, because they *do many things that improve our homes."*

3. **Does your topic sentence suggest the way the rest of the paragraph will be developed?**

   Take, for example, the topic sentence, "Spiders should be protected, not killed, because they do many things that improve our homes." Note how a reader would expect the rest of the paragraph to discuss or illustrate *the many things that spiders do to improve our homes.*

Application

Read each of the **topic sentences** *in your essay. Apply the questions for revising "The Topic Sentence" on page 217 to each of your* **topic sentences**. *Then follow the directions below.*

1. Write each of your topic sentences below.

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2. Write the opposite of each of your topic sentences below. Then ask yourself whether a reasonable person could agree with this opposite statement. If they could not, rewrite your topic sentence.

Opposite of topic sentence #1: ____________________

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Opposite of topic sentence #2: ____________________

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Opposite of topic sentence #3: ____________________

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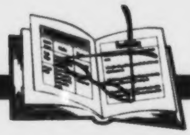

3. Carefully examine each word in your topic sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

4. Describe the way each topic sentence suggests that the rest of the paragraph will be developed.

Topic sentence #1: ______________________________

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Topic sentence #2: ______________________________

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Topic sentence #3: ______________________________

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Detail Sentences: Explain, Illustrate, or Persuade

The sentences that follow the topic sentence are called *detail sentences*. As you know, detail sentences explain, illustrate, persuade, or otherwise discuss the claim made in the topic sentence. Think of a detail sentence as a witness for the topic sentence. The topic sentence is on trial and the detail sentence testifies on its behalf.

Look at the list of ways below to create details for your topic sentences, and choose the ones that will work best for you.

The Detail Sentences

Ask the following questions of each of your detail sentences:

1. Does this detail sentence support or explain the claim made in the topic sentence?
   - a. If so, how does it support or explain the topic sentence?
   - b. If not, can this detail sentence be rewritten to support or explain the topic sentence?
2. Are there any additional explanations, illustrations, or information that would help readers more clearly understand your point?
3. Are there any words or phrases in your detail sentences that are too general? Do they need to be replaced by specific words or phrases?
4. Are your detail sentences in the best order?
5. Is a concluding sentence needed to summarize the point of your paragraph?

The questions for revising your detail sentences are presented again below, along with explanations and examples.

1. **Does this detail sentence support or explain the claim made in the topic sentence?**

   Take this detail sentence and write it next to or below the topic sentence. Do you see the connection between these two sentences?

   If so, how does it support or explain the topic sentence? For example, does this detail sentence offer a reason or a statistic?

Be sure you can explain how each detail sentence relates to the topic sentence.

If not, can this detail sentence be rewritten to support or explain the topic sentence?

2. **Are there any additional explanations, illustrations, or information that would help readers be persuaded of your point?**

   If so, add them. One example or illustration is generally not enough to persuade readers of a claim made in a topic sentence.

3. **Are there any words or phrases in your detail sentences that are too general? Do they need to be replaced by specific words or phrases?**

   For example, consider the following detail sentence: "A very helpful chore that spiders do is to get rid of bugs." Many readers would wonder *how* spiders get rid of bugs. A good rewrite would be, "A very helpful chore that spiders do is to *eat many bugs that are caught in webs.*"

4. **Are your detail sentences in the best order?**

   Is there any information that needs to be moved up to help readers follow your discussion? If so, you will want to place them before the sentences they help clarify. If not, put the best piece of support first, the next best second, and so on. For example, consider these three detail sentences: (a) *Spiders in a typical house will help keep down the number of houseflies that can be real pests.* (b) *A very helpful chore that spiders do is to eat many bugs that are caught in webs.* (c) *Spiders also snare the moths that can ruin our clothes made of wool.*

   These sentences are out of order. Sentence (b) explains how spiders catch these pesky insects. It should appear *before* sentences (a) and (c). Sentences (a) and (c) are examples of the "many bugs that are caught in webs." Therefore, sentences (a) and (c) should appear *after* sentence (b).

5. **Is a concluding sentence needed to summarize the point of your paragraph?**

   If so, add it. Remember: The longer your paragraph, the greater the need to summarize your discussion and tie your points together. Shorter paragraphs generally don't need a concluding sentence.

Application

Read the **first body paragraph** *(paragraph #2 in your essay). Apply the questions for revising "The Detail Sentences" on page 221 to each of its* **detail sentences**. *Then follow the directions below.*

1. Write each of your detail sentences below.

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2. After each of your detail sentences, describe how it supports, explains, or otherwise relates to the topic sentence.
3. If it does not support, explain, or otherwise relate to the topic sentence, how can it be revised to do so?
4. If it cannot be revised to do so, delete it.
5. Are there any additional explanations, illustrations, or information that would help readers more clearly understand the point of this paragraph? (Look again at pages 221-223 to find ways to develop additional detail sentences.) If so, add them to your detailed sentences under #1 above.

6. Carefully examine each word in your detail sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

7. Are your detail sentences in the best order? Is there any information that needs to be moved up to help readers follow your discussion? If so, which sentences and why?

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8. Is a concluding sentence needed to summarize the point of your paragraph?

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Why or why not? ______________________________

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9. If you need to add a concluding sentence, write it on the lines below.

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Application

Read your **second body paragraph** *(paragraph #3 in your essay) and each of its* **detail sentences***. Then follow the directions below.*

1. Write each of your detail sentences below.

2. After each of your detail sentences, discuss how it supports, explains, or otherwise relates to the topic sentence.

3. If it does not support, explain, or otherwise relate to the topic sentence, how can it be revised to do so?

4. If it cannot be revised to do so, delete it.

5. Are there any additional explanations, illustrations, or information that would help readers more clearly understand the point of this paragraph? (Look again at pages 221-223 to find ways to develop additional detail sentences.) If so, add them to your detailed sentences under #1 above.

6. Carefully examine each word in your detail sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

7. Are your detail sentences in the best order? Is there any information that needs to be moved up to help readers follow your discussion? If so, which sentences and why?

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8. Is a concluding sentence needed to summarize the point of your paragraph?

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Why or why not? ______________________________

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9. If you need to add a concluding sentence, write it on the lines below.

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Application

Read your **third body paragraph** *(paragraph #3 in your essay) and each of its* **detail sentences**. *Then follow the directions below.*

1. Write each of your detail sentences below.

2. After each of your detail sentences, describe how it supports, explains, or otherwise relates to the topic sentence.

3. If it does not support, explain, or otherwise relate to the topic sentence, how can it be revised to do so?

4. If it cannot be revised to do so, delete it.

5. Are there any additional explanations, illustrations, or information that would help readers more clearly understand the point of this paragraph? (Look again at pages 221-223 to find ways to develop additional detail sentences.) If so, add them to your detailed sentences under #1 above.

6. Carefully examine each word in your detail sentences. (See #1 on the previous page.) Circle any words or phrases that are too general. In the margins, write a more specific word or phrase.

7. Are your detail sentences in the best order? Is there any information that needs to be moved up to help readers follow your discussion? If so, which sentences and why?

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8. Is a concluding sentence needed to summarize the point of your paragraph?

____

Why or why not? ______________________________

____

____

9. If you need to add a concluding sentence, write it on the lines below.

____

____

____

____

Revising the Concluding Paragraph: Finish Your Essay

The concluding paragraph of an essay is the final word. Don't consider the final paragraph just a formality. Instead, think of it as glue. If you have written an interesting and informative essay but end with a sloppy concluding paragraph, your essay will only stick with readers a short time. If, however, you write a good concluding paragraph, your essay will stick with readers a long time. As you revise your concluding paragraph, push yourself to finish your job. Don't let an otherwise effective essay dwindle away in a poorly developed concluding paragraph.

The Concluding Paragraph

Ask the following questions of your concluding paragraph:

1. Does your concluding paragraph summarize or retell your main points without repeating sentences, phrases, or words you used in your introductory or body paragraphs?
2. Does your concluding paragraph present one new thing about your topic, or does it present a new angle on your topic?
3. Does your concluding paragraph end with a statement that gently closes your discussion rather than just abruptly ending your discussion?

The questions for revising your concluding paragraph are presented again below, along with explanations and examples.

1. **Does your concluding paragraph summarize or retell your main points without repeating sentences, phrases, or words you used in your introductory or body paragraphs?**

   One of the best ways to learn about something is to hear about it in as many different ways as possible. Think about a time when you have been explaining something to someone and he said: "Can you tell it to me in a different way?" or "Can you say it in a different way?" Similarly, you want to use your concluding paragraph to repeat the main points of your essay in a different way! Someone who knows a topic well should have no trouble summarizing her points in fresh language.

   After summarizing your main points, check the language of your concluding paragraph against the rest of your essay.

Some or many of the words, phrases, clauses, and sentences in your concluding paragraph should not be exactly like those in the rest of your essay. For example, in an essay on the ways spiders can be helpful inside a house, the following topic sentence appears: "A very helpful chore that spiders do is to eat many bugs that are caught in webs." Your topic sentences are main points and should appear in your concluding paragraph. The trick is to revise this topic sentence into fresh language: *Spiders use their webs like nets to sift out some of the pests in our homes.* Notice how this sentence conveys the same point but in a new way? That's one of the goals of a concluding paragraph.

2. **Does your concluding paragraph present one new thing about your topic, or does it present a new angle on your topic?**

   This may seem like a difficult task. After all, you may think you have said all there is to say about your topic. But what your concluding paragraph asks for is a little different than just information. You should be able to present an interesting thought or reflection on your subject. For example, after researching how spiders help our homes, the writer spent a half hour for a couple of days just watching spiders at work. With her new knowledge, she began to see spiders differently. She was then able to present a new angle on spiders to her readers: "When we stop thinking about all that spiders may do to us, we can see all the things that spiders do for us." There it is—a new angle, a new way to see spiders!

3. **Does your concluding paragraph end with a statement that gently closes your discussion rather than just abruptly ending your discussion?**

   If you were having a nice chat with someone and he just got up and left, you would feel shocked or insulted. Similarly, you don't want to end your essay as if you suddenly decided it was more important to get a snack or talk on the phone then it was to finish your discussion. A good closing sentence announces you are through and says something of importance. For example, in the spider essay, the final sentence read as follows: "Spiders will never be man's best friend, but you should no longer see them as your worst enemy, either." Notice how this sentence captures the writer's purpose and says good-bye to the readers.

Application

Read the **concluding paragraph** *of your essay. Apply the questions for revising "The Concluding Paragraph" on pages 230-232 to your own* **concluding paragraph**. *Then follow the directions below.*

1. Write out the sentences or clauses in your concluding paragraph that summarize or retell your main points.

   ____

   ____

   ____

2. Circle any words, phrases, clauses, or sentences that also appear in the introductory or body paragraphs.

3. In the margins, rewrite these words, phrases, clauses, or sentences into fresh language. (If there is not enough room, use a separate sheet of paper.)

4. Write out the sentence or sentences that present one new thing about your topic, or a new angle on your topic. (If you have not presented one new thing or angle, compose one on the lines below.)

   ____

   ____

5. Write your final sentence below. Look at it carefully and honestly. Does your concluding paragraph end with a statement that gently closes your discussion rather than just abruptly ending your discussion?

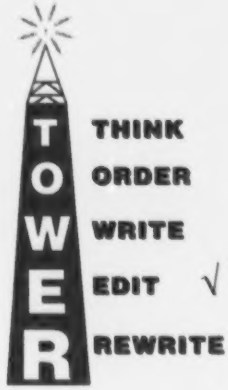
   ____

   ____

   If your answer was *no*, revise or add your final sentence below.

   ____

The E in Your TOWER: Editing Your Essay



You have now finished a second draft of your essay. For example, your essay tells your readers something worthwhile about your topic. And your paragraphs are ordered to help your readers follow and understand your discussion. You are now ready to edit your essay.

During the **editing** process, you will improve your essay in two ways: (1) You add style, and (2) you revise and eliminate any errors in grammar, punctuation, or spelling.

Style: Making a Statement

Have you ever spoken with someone for the first time and thought to yourself, "This person really has style"? Many of us use the word *style* to describe someone or something (such as clothes) without really being able to define what we mean. We see a person's appearance, their clothing, their hairstyle, and even their posture. We may *smell* their fragrance and *feel* the texture of their skin when we shake hands. We *hear* the words they choose and the way they put those words together. Style, most of the time, is the overall sense we get from someone in a social situation.

The style we perceive in a piece of writing is similarly made up of what we see, smell, feel, and hear *when* we read something. Writing that has style uses words to create *vivid images* that excite our senses. Writing that has style also uses *sentences of different lengths and structures* to help us hear a distinct voice. In addition, writing that has style uses *transitions* to link language and ideas, and make the writing flow. Writing that uses words to create images, a variety of sentence structures, and transitions has energy. The writing seems to move along the page—and carry us with it. In addition, when we read this kind of writing, we sense a real person behind it. We can almost see and hear the writer speaking to us.

Using Vivid Images: Replacing Vague Words with Exact Ones

When an image is vivid, we see it clearly and precisely. Compare, for example, the following two descriptions:

> Thomas *walked* into the room.
>
> Thomas *swaggered* into the room.

Each person who reads the first sentence will see Thomas entering the room in a different way. The first description leaves the reader to determine or imagine how Thomas made his way into the room. In the second description, however, the writer has taken control of the image. She has used the word *swaggered* to draw a precise image we can see in our mind's eye. (To *swagger* means "to walk with a proud or insolent air.") Simply by changing a single word the writer can turn a vague image into a specific and vivid one. What would readers see, hear, or feel if the writer wrote that Thomas *stomped*, *tiptoed*, or *inched* into the room?

Consider the sentence, "It *rained* last night, so the grass is *wet*." It leaves you with a few questions: "How *heavy* was the rain? How *wet* is the grass?" Notice how the writer of the two sentences below has given you a precise image that helps you *see* the force of the rain that *fell* and *feel* the wetness of the grass.

> It *drizzled* last night, so the grass is *damp*.
>
> It *poured* last night, so the grass is *soaked*.

Sometimes exchanging one vague word for an exact word is not enough. In some places in your writing, you may decide that to make your point or to create an image, you must replace a word with a phrase, clause, or even a whole paragraph.

Imagine that you are writing a description of an interesting person you know, named John. What interests you about John is how understanding he is towards others, yet how cold and military-like he is towards himself. One passage of your essay describes walking home with John. The description ends with this sentence: "John walked into his house." You realize, as you revise and edit your draft that the image of John here is not precise or vivid. You change it to, "John marched into his house." You are happy with this change because it helps show the military quality in John. Suddenly you realize that John's house tells a lot about him. His house, you decide, is so revealing that it is worthy of a few sentences. So you develop the following paragraph:

> John marched toward a perfectly square wooden building painted a blazing white, with a front porch filled with lawn furniture too clean to have ever been used. It was his house, though it looked more like a military barracks. When he opened the front door, I heard the sound of a seal breaking, as if he were the first person to have ever stepped inside. It sounded that way every time he entered his house.

Replacing "John marched into his house" with this paragraph does more than just appeal to the reader's senses. It also adds energy and warmth, for the reader can imagine a human being thinking and writing this paragraph.

Notice also that this passage gives the reader a sense of what the inside of John's house is like. We can imagine that it is as neat and precise as the outside. Similarly, we imagine that the furniture inside is not round or flowing in design but rather square and efficient looking.

Study one more example. The first paragraph below nearly hits its target. It does use specific language. The reader does get a good image of the experience Peter is having as he takes a test. However, even a good piece of writing can sometimes be improved.

> *Original paragraph*:
>
> Peter was having a hard time taking the test. The light over his head was blinking and making a noise. The student behind him was hitting his desk, and the band was outside. Also, he could smell bread being baked.

Revised paragraph:

> Peter was having a difficult time concentrating on the test. The fluorescent light over his head had nearly burned out and was flickering and buzzing constantly. The student behind him was rapping on Peter's desk with his pencil, and the band was blaring away outside the window. Peter hadn't eaten breakfast, and the smell of freshly baked bread wafting in from the home economics class next door made him imagine eating the bread slathered with butter.

Imagery was used in the revised paragraph to appeal to the reader's senses of sight (the *flickering* light), sound (*buzzing* noise, *rapping* on Peter's desk, the band *blaring*) and smell (*freshly baked bread wafting in*). The revised paragraph also replaced some the words with more exact descriptions (*fluorescent light* instead of *light*, *flickering* instead of *blinking*, *rapping* instead of *hitting*). These revisions give the reader a clearer picture of Peter's difficulties and make the paragraph more interesting.

Practice

Use one of the words from the list below to replace the underlined word in each sentence to make the sentence **specific** *and* **more interesting** *to a reader.*

complained
ordered
suggested
wrote
explained
exclaimed
reported
hinted
recited
stated

1. The teacher said, " You have been a great class today!"
2. Mother said that if were all extremely quiet, we could have our surprise.
3. My little sister said that I was bothering her.
4. The guidance counselor said that I will need a tutor in algebra next year.
5. Dad said, "You must complete your homework before you watch any television."
6. "I'm late because by alarm didn't ring," I said to my teacher.
7. The author said that not all spiders can see.
8. The teacher said that my writing showed much promise.
9. I said the poem in front of the class.
10. The weatherman said that the cold front would bring below normal temperatures by the weekend.

Practice

Below are some vague words which could be replaced by more exact words to make for more interesting reading. For each word given, write two more words that give the reader a **vivid image**. *The first two examples have been done for you.*

	A	B	C
1.	laugh	*chuckle*	*guffaw*
2.	walked	*ambled*	*strolled*
3.	smile		
4.	cooked		
5.	throw		
6.	soft		
7.	happy		
8.	garbage		
9.	good		
10.	sing		
11.	play		
12.	clean		
13.	friend		
14.	look		

Application

Return to your own essay and attempt to improve its word choices and images by following the directions below.

1. As you read through your essay, circle any word or phrase that is vague or general.
2. Now move, word-by-word, through the circled words. Ask yourself whether this vague or general word should be replaced by
    (a) a more exact or vivid word?
    (b) a phrase, sentence, or paragraph that creates a vivid image or makes a more developed point?

Sentence Structure: Variety in Lengths

Variety is not only the spice of life, it is the spice of writing—or speaking, for that matter. No doubt you've been trapped by a well-meaning person who drones on and on in sentences that are nearly identical. The effect can be hypnotizing. By the time your eyes begin to close, your interest has been shut down for a long time. The same kind of effect can happen to the reader of a series of sentences that are similar in structure and length.

No matter how interesting your ideas, descriptions, or information, if you don't vary your sentence structures and lengths, your readers will find it difficult to stay alert. A good way to think about a paragraph is to imagine it as a long road. Reading through sentences that lack variety is like driving along a perfectly flat road through featureless scenery. After awhile, you begin to fight the urge to fall asleep. But when the road alternates between straightaways and curves, rises and falls, your response to these changes keeps you alert and moving along. So it is with a paragraph. A variety in sentence structure and length keeps readers alert and moving along at a comfortable pace.

As you study the sample paragraph below, pay special attention to the variety of sentence beginnings and types. Notice that these sentences vary in length from six to 24 words.

> Our vacation visit to a movie theme park included many unexpected experiences. After abandoning our car in an enormous parking lot, we rode to the entrance gate in a train-like vehicle. Then, we rushed to the ticket window, but we were surprised to find no line in front of us.
>
> "So far, so good," we thought. Then the reality of tourism, Florida's #1 industry, hit us as we realized every attraction we wanted to visit included long snakelike waiting lines. We realized, as we spent almost half of our time standing in lines, that vacations can be part fun, part work.

Now look at the variety of sentence beginnings and types included in this paragraph.

Our vacation visit to a movie theme park included many unexpected experiences. *(Simple sentence, beginning with the subject: Our vacation visit to a movie theme park....)*

After abandoning our car in an enormous parking lot, we rode to the entrance gate in a train-like vehicle. *(Complex sentence, beginning with dependent clause: After abandoning our car in an enormous parking lot....)*

Then, we rushed to the ticket window, but we were surprised to find no line in front of us. *(Compound sentence, joining two independent clauses with a* comma *plus the coordinating conjunction* but.*)*

"So far, so good," we thought. *(Simple sentence, beginning with a quotation: "So far, so good.")*

Then the reality of tourism, Florida's #1 industry, hit us as we realized every attraction we wanted to visit included long snakelike waiting lines. *(Complex sentence, beginning with an independent clause: Then the reality of tourism, Florida's #1 industry, hit us....)*

We realized, as we spent almost half of our time standing in lines, that vacations can be part fun, part work. *(Complex sentence, with dependent clause embedded in the middle: ...as we spent almost half of our time standing in line....)*

Understanding Sentence Parts: Clauses and Phrases

To understand sentences, we can break them into smaller parts—*clauses* and *phrases*. A *phrase* is a group of related words used as a single part of speech. It does not contain a verb or subject. A *clause* is a group of words that contains a verb and its subject and is used as part of a sentence. Clauses can be independent or dependent. An *independent clause* is one part of a sentence that can stand alone and expresses a complete thought. A *dependent clause* is a part of a sentence that cannot stand *alone*, does not express a complete thought, and needs an independent clause to make it complete.

Sentence Types: Simple, Compound, Complex

Sentences are classified according to their structure—*simple, compound,* and *complex*. A *simple sentence* is a sentence with one independent clause and no dependent clause. It has only one subject and one verb. Both the subject and the verb may be compound.

A *compound sentence* is a sentence that has two or more independent clauses and no dependent clauses. Simply, it consists of two or more simple sentences joined by a semicolon, or by a comma and a coordinating conjunction—***for, and, nor, but, or, yet,*** or *so* (fan boys*). For example—"Inside the parlor the blinds were drawn, *and* the fire burned brightly."

Be careful not to confuse a simple sentence having a compound subject or verb with an actual compound sentence.

> *Simple sentence* with *compound subject*: *Sid* and *Nancy* bought a new car.
>
> *Simple sentence* with *compound verb*: Ray *ran* and *leaped* across the playground.
>
> *Compound sentence*: Sid bought a new car, *and* Jeff repaired his truck.

A *complex sentence* has at least one independent clause and one dependent clause. The dependent clause *depends* on the independent clause to complete its meaning. For example, the dependent clause "Because she is a great athlete" leaves us wondering, "What about the fact that she is a great athlete?" To complete the meaning, add an independent clause: "Because she is a great athlete, she will compete in the Olympic games." Note that the clauses in a complex sentence can be reversed: "She will compete in the Olympic games, because she is a great athlete." Dependent clauses are connected to independent clauses with subordinating conjunctions. Below are the most frequently used subordinating conjunctions:

after
although
as
as far as
as if
as long as
as soon as
because
before
considering (that)
even if
even though
if
in as much as
in order that
provided that
rather than
since
so long as
so that
than
that
though
unless
until
when
whenever
where
whereas
wherever
whether
while

* See *English II Teacher's Guide*, page 46.

Practice

Place an **S** *by the* **simple** *sentences and a* **C** *by the* **compound** *sentences.*

__________ 1. Finally the storm stopped, and the flight was allowed to take off.

__________ 2. The dogs and cats were fighting.

__________ 3. Alecia enjoys sports, but Antonio does not.

__________ 4. Is Larry your brother, or is he your cousin?

__________ 5. The capital of Florida is Tallahassee.

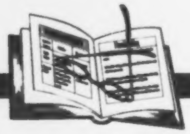
__________ 6. I can't seem to forget you; your perfume is still on my jacket.

__________ 7. The track team ran and jumped the hurdles.

__________ 8. Havier got up very early this morning, but he was still late.

__________ 9. Do you know the way to San Jose?

__________ 10. I'm grounded for a week, and I hate it.



Practice

Complete the following sentences by adding another sentence to make each statement a **compound sentence**.

1. We arrived at the concert early, and ______________________________

____.

2. ______________________________, but he won the relay race.

3. You cannot eat hot dogs, nor ______________________________.

4. We tossed water balloons back and forth, and ____________________

____.

5. ____,

for in the evening we want to go to the movies.

6. The children were hungry, but ______________________________

____.

7. ____,

yet the beach party was cancelled.

8. I've fallen, and ______________________________________.

9. Report cards come out tomorrow, and ____________________

____.

10. I couldn't get my locker opened, so ____________________

____.

Practice

Combine the two **simple** *sentences below to make one* **compound** *sentence. Remember:* ***fan boys****.**

1. The raccoon slept inside the log. The squirrel slept inside the tree.

   ____

2. The runner ran down the track. The skier skied down the mountain.

   ____

3. A robin perched upon her hand. A parrot perched upon her shoulder.

   ____

4. The cat crept into the room. The dog crept onto his bed.

   ____

5. Bright fish swim in the sea. Whales swim in the ocean.

   ____

6. This chair is old. It is comfortable.

   ____

7. Matt's watch is digital. Darron's watch is analog.

   ____

8. The kicker made the field goal. Our team won the game.

   ____

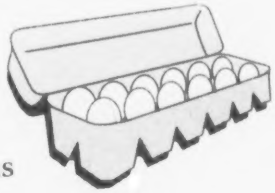
---

* See *English II Teacher's Guide*, page 46.

Sentence Combining: Making Simple Sentences into Compound and Complex Ones

If you notice that most of your sentences in a paragraph look and sound alike, combine some of your sentence to create variety. *Sentence combining* is simply combining two or more short, choppy sentences into one compound or complex sentence to make a smooth, more detailed one. Take, for example, this short paragraph:

> The young boy dashed to the store. He needed eggs to bake a cake for his mother's birthday. The store would be closed in five minutes. There were no other stores nearby. He got there in record time. The manager was just locking the door.



This paragraph is composed of sentences identical in structure and nearly identical in length. Variety can easily be added to this paragraph simply by combining some of the sentences.

> The young boy dashed to the store because he needed eggs to bake a cake for his mother's birthday. The store would be closed in five minutes, and there were no other stores nearby. He got there in record time, just as the manager was locking the door.

Notice that in the original version all of the sentences are simple sentences. In the revised version, the first sentence uses *"because"* to make a complex sentence from two simple sentences. The next sentence uses a *comma* plus *"and"* to make a compound sentence out of two simple sentences. The last sentence uses *"just as"* to combine two simple sentences into a complex sentence.

Practice

Combine each pair of sentences below into one **complex sentence** *adding* **subordinating conjunctions** *as necessary. Remember to use a comma as needed before or after the phrase you use. Use the list of subordinating conjunctions on page 243 as a guide. You are not limited to the words on the list, and may use other subordinating conjunctions that you think of if you wish.*

Example: When the tightrope walker's foot slipped, she fell unhurt into the safety.

1. Auditions were held for the summer choral production. Rachel tried out for a lead role.

   ____

2. Laurel untied the wide velvet ribbon. She opened the large box. She laughed with delight.

   ____

3. A new adult gorilla arrived at our town zoo. He escaped from his cage. He frightened zoo visitors.

   ____

4. We went on a field trip to a wildlife refuge. We hadn't known how close to glorious nature we lived.

   ____

5. Juan and Maria had spent the day working on their science project. Mom surprised them with a popcorn treat.

   ____

Application

Choose a paragraph from your writing, either from the essay you are presently working on or from one you have already completed. Write the paragraph sentences on the lines below. Then identify their structure as **simple**, **compound**, *or* **complex.** *Rewrite the sentences to create* **variety in your sentence structure:** *Use sentence combining to turn two simple sentences into a compound or complex sentence. Join as many pairs of simple sentences as you can. Your revised paragraph should have no more than one simple sentence.*

Paragraph before revision:

Sentence #1 (simple, compound, or complex): ________________

____

____

Sentence #2 (simple, compound, or complex): ________________

____

____

Sentence #3 (simple, compound, or complex): ________________

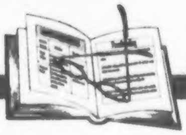
____

____

Sentence #4 (simple, compound, or complex): ________________

____

____



Sentence #5 (simple, compound, or complex): ________________

Sentence #6 (simple, compound, or complex): ________________

Revise your paragraph on the lines below:

Sentence Expanding: Turning Simple Sentences into Complex Ones

Another way to add variety to sentences in a paragraph is through *sentence expanding*. Expand sentences by adding modifiers to a basic sentence pattern. The new sentence will give the reader more details and clarify your meaning. For example, look at the process of expanding the simple sentence below. Details that have been added to each sentence are italicized.

The boy shot the duck.

The boy shot the duck *on the tree stump.*

The boy shot the duck on the tree stump *with his new air rifle.*

The boy shot the duck on the tree stump *because he wanted to test* his new air rifle.

The *mean* boy shot the *baby* duck on the tree stump because he wanted to test his new air rifle.

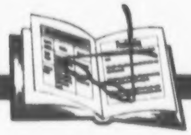
A good way to expand a sentence is to ask and then answer questions about it.

The bird chirped.

(How loudly did it chirp?) The bird chirped *as loudly as it could.*

(Why did it chirp?) The bird chirped as loudly as it could *because it was hungry.*

Notice in both examples above that the addition of words to the basic sentence pattern created a more vivid and exact image in the reader's mind.



Practice

Answer the questions following the basic sentences; then, write the **expanded sentence** *your answers have created.*

1. The dog barked.

   How? ____________________

   Where? ____________________

   Why? ____________________

   Expanded sentence: ____________________

   ____

2. The teacher smiled.

   At whom? ____________________

   Why? ____________________

   Expanded sentence: ____________________

   ____

3. School was canceled.

   When? ____________________

   Why? ____________________

   Expanded sentence: ____________________

   ____

4. The telephone rings.

How? ______________________________

Where? ______________________________

For whom? ______________________________

Expanded sentence: ______________________________

____

5. Marvin broke his leg.

Where? ______________________________

How? ______________________________

Expanded sentence: ______________________________

____

Practice

On the lines below, revise one of the following paragraphs to **vary sentence length, beginnings,** *and* **type**. *Use sentence combining and sentence expanding.*

Sound crews create sounds. They make sound effects for TV and radio. Some sounds are on tape. The sound of a train is usually on tape. Sound crews make other sounds, too. Members of the crew can pick up pieces of straw. They rub them between their hands. It sounds like a fire. They can rub a wet cork on a glass. It sounds like a running horse. They can even whinny like a horse. Sounds crews can make almost any sound. TV sound effects are fun. Radio sound effects are more fun. Sounds tell the whole story on radio.

The Spanish introduced horses to the New World. The horse came in the first half of the 16th century. Horses really changed the lifestyle of the Plains Native Americans. These animals made travel possible. Household goods could be carried by horses. Horses were used to hunt buffalo. Fast horses meant success. Ownership of many horses was a symbol of a Native American's skill and courage. The Plains Native Americans became expert horsemen and horse breeders.

Sentences Using Transitions: Linking Ideas

Transitions are words or phrases that help tie or link written ideas together. They are sometimes called *connectors* because their purpose is to connect one idea (or paragraph) in a piece of writing to the next idea (or paragraph). Transitions unify the paragraphs and make the writing clear and easier for the reader to follow and understand. Below is an example of a paragraph written without and with transitions. Notice how jarring the first paragraph sounds; it sounds like a string of sentences spliced together. On the other hand, the second paragraph flows; one sentence naturally follows another. In addition, the transitions help the reader follow the time and space sequence. (The transitional words and phrases have been italicized.)

Caught and Caught Again

I awoke in the morning and found myself caught in a twisted heap of blankets. Untangling myself, I tried to leave my room, but the door was jammed tight. I was able to yank to door open; unfortunately, the door came free, I flew across the room and fell into the baby highchair I'd kept to remind me of those carefree times. The chair held my hips like a vise. My parents responded to the noise and came to the rescue. "Aren't you a bit old to be using that chair?" they asked. We were able to saw the arms off and set me free. I got on all fours and crawled through the rest of the way, making sure I didn't get caught again. The day was just like the first part, only it took place at school.

Caught and Caught Again

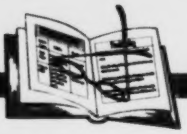
I awoke in the morning and found myself caught in a twisted heap of blankets. *After* untangling myself, I tried to leave my room, but the door was jammed tight. Finally, I was able to yank the door open; unfortunately, *when* the door came free, I flew across the room and fell into the baby highchair I'd kept to remind me of those carefree times. The chair held my hips like a vise. *By this time,* my parents responded to the noise and came to the rescue. "Aren't you a bit old to be using that chair?" they asked. *After a short while,* we were able to saw the arms off and set me free. *Naturally,* I got on all fours and crawled the rest of

> the way, making sure I didn't get caught again. The *next* part of the day was just like the first part, only it took place at school.

Paragraphs in an essay should be carefully arranged in the best possible way to insure that the reader understands the writer's ideas. Appropriate use of transitions add to the arrangement by helping the paragraphs flow smoothly from one idea to another. The best use of transitional words is for a writer to make sure that the first sentence in each new paragraph links or connects to the previous paragraph.

Here is the last line of the paragraph above. Below it is the first sentence of the next paragraph in the essay "Caught and Caught Again."

> *Naturally*, I got on all fours and crawled through the rest of the way, making sure I didn't get caught again.
>
> The *next* part of the day was just like the first part, only it took place at school.



Notice how this sentence uses the transition *next* to tell readers that what is about to be described happened after the early morning fiasco.

Study the list of transitions and connecting words in the chart below before completing the practice exercises.

Transitions and Connecting Words

Words that show *location*:

at
above
away from
beyond
into
over
across
behind
by
near
throughout
against
below
down
off
to the right
along
beneath
in back of
onto
under
among
beside
in front of
on top of
around
between
inside
outside

Words to *conclude* or *summarize*:

as a result
finally
in conclusion
to sum up
therefore
last
in summary
all in all

Words that show *differences*:

but
otherwise
although
on the other hand
however
yet
still
even though

Words used to *clarify*:

in other words
for instance
that is
put another way

Words that show *similarities* (likenesses):

in the same way
likewise
as
similarly
like
also

Words that show *emphasis* (stress a certain point or idea):

again
for this reason
truly
to repeat
to emphasize
in fact

Words that show *time*:

about
first
meanwhile
soon
then
after
second
today
later
next
at
third
tomorrow
afterward
as soon as
before
till
next week
immediately
when
during
until
yesterday
finally

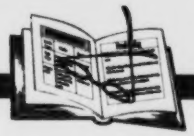
Words used to add *information*:

again
another
for instance
finally
also
and
moreover
as well
additionally
besides
next
along with
in addition
for example
likewise
equally important

Practice

Complete the following sentences by inserting an appropriate **transition** *in each blank. Use the list of transition words and phrases on page 257 as a guide. Remember, you are not limited to the words on the list. You may use other transitions that you think of if you wish.*

The earth is a geologically, active and constantly changing planet. The birth of a volcanic island provides dramatic evidence of the geological activity on earth. ______________, lava from inside the earth pushes up through weak areas on the ocean floor. ______________, a sort of underwater mountain, known as a seamount, begins to develop beneath the sea. ______________, because of the great pressure on the sea water, the volcano cannot erupt immediately. Gradually, lava builds up the mountain. ______________, after many eruptions, the top of the volcanic mountain bursts through the sea. ______________, gasses, steam, and lava erupt into the air, and a new volcanic island becomes visible.



Application

Add examples and details to support each sentence of the paragraph below. Be certain to use **transitions**, *or* **connecting words**, *to make your meaning clear.*

1. Some TV commercials are simply disgraceful. One of the problems with commercials is the volume.

____

____

____

2. Commercials take up too much time and are repeated too often.

____

____

____

3. Too many commercials insult our intelligence with unrealistic situations and senseless dialogue.

____

____

____

Eliminating Errors: Check Your Grammar, Punctuation, and Spelling

The second step in editing your writing is to check for any errors in grammar, punctuation, and spelling. Of course, before you can check your writing for errors, you must know what the rules of the English language are to be able to spot the errors.

Grammar: The Way Words Work Together

Begin editing by checking the grammar of your writing. In this section of the unit you will learn or review the correct way to use the following:

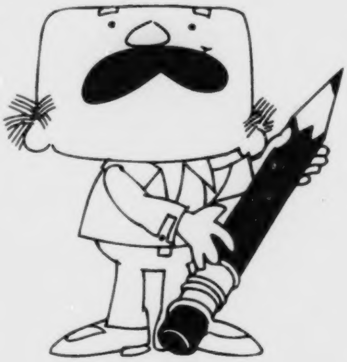
- sentence formation
- subject and verb agreement
- regular and irregular verbs
- singular and plural nouns
- noun and pronoun agreement
- possessives

Sentence Formation: Building Complete Sentences

Almost all of your sentences should be **complete sentences**. A complete sentence has a subject and a verb. It also must be a complete thought. Complete sentences can come in a variety of lengths. Contrast the following two complete sentences:

> I am going.
> I am going to the park to see for the last time the place where I played nearly every day as a child.

The two most common mistakes that writers make when forming sentences are *sentence fragments* and **run-on sentences**. Neither the sentence fragment nor the run-on sentence is a correct complete sentence.



Read the following conversation.

Bill: When are you leaving?
Sarah: When Mom's ready.
Bill: Are you going to New York?
Sarah: We're going to New York, stay there for three days and then we're going to leave for Cleveland, stay there for two days and then leave for Chicago, stay there a week then we'll come home.
Bill: Well, you'll be well traveled.
Sarah: And very tired!

You may find nothing wrong with this when it is written as conversation or dialogue. In fact, you have probably had conversations that used the same type of sentence structure and form. Now read the same conversation written in conventional paragraph form.

> When are you leaving? When Mom's ready. Going to New York? We're going to New York, stay there for three days and then we're going to leave for Ohio, stay there for two days and then leave for Chicago, stay there a week and then we'll come home. Well, you'll be well traveled. And very tired!

Notice how the meaning gets lost when the same information is written in paragraph form and the name of the speaker is omitted. Some of the sentences seem to go on forever and others seem to be missing some information. The sentence that seems to go on forever is called a *run-on sentence.* The sentence that is missing some information or is *in*complete is either a *sentence fragment* (for example, "And very tired!") or a *dependent clause* (for example, "When Mom's ready."). Fragments and dependent clauses cannot stand alone because they are missing important information that the reader needs to make meaning from the sentence.

Remember: A *complete sentence* expresses a complete thought. A complete sentence has a *subject* and a *predicate*. The subject of a sentence tells who or what performs the action. For example, in the sentence, "Rita threw a perfect strike to third base to nail the base runner," *Rita* is the performer of the action, *threw*. The complete *predicate* is the part of the sentence that says something about the subject. In the example above, the predicate says something about Rita: Rita *threw a perfect strike to third base to nail the base runner*. The complete predicate includes the verb ("threw") and any objects, modifiers, and complements.

The subject of a sentence can also identify what the rest of the sentence is about. For example, in the sentence, "Rita is a modest person," the predicate ("is a modest person") tells us about Rita. Note that in this example Rita is not the person performing the action.

Kinds of Complete Sentences: Declarative, Exclamatory, Imperative, and Interrogative

There are four kinds of complete sentences—*declarative sentences, exclamatory sentences, imperative sentences,* and *interrogative sentences.* Each kind of complete sentence ends in a particular punctuation mark. Using these four kinds of sentences and the correct end marks adds meaning to what you are writing.

Study the types of complete sentences and their examples in the chart below.

Types of Sentences

Sentence Type	Definition/Example	End Mark
Declarative	A sentence which makes a statement. *I would like to spend more time at the beach.*	.
Exclamatory	A sentence which expresses strong emotion. *Be a responsible citizen and vote!*	!
Imperative	A sentence which gives an order. *Stop killing seals!*	. *or* !
Interrogative	A sentence which asks a question. *When are we going to visit Atlanta?*	?

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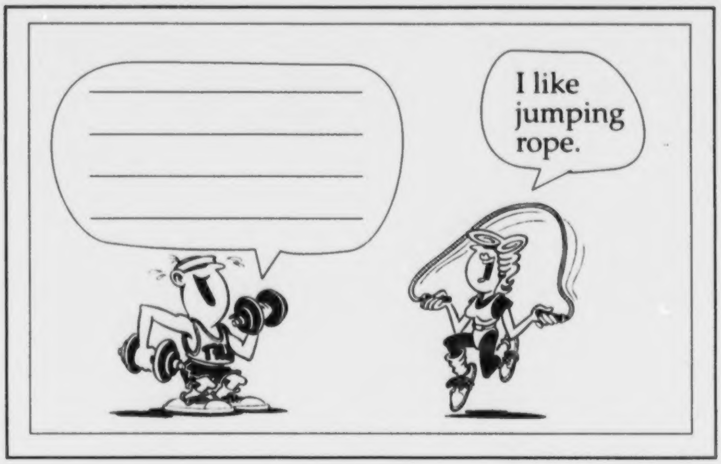
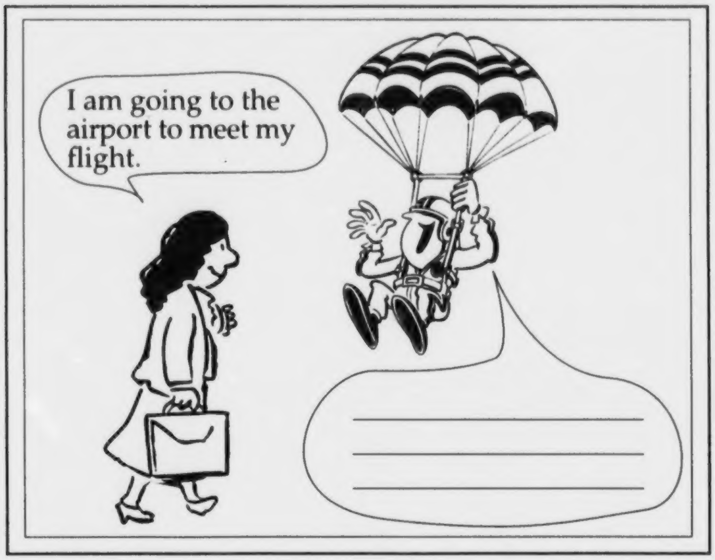
Practice

Write the missing sentences in the cartoons below. Use correct **punctuation marks**.

1. Write an interrogative sentence correctly in this cartoon.


I like jumping rope.

2. Write an exclamatory sentence correctly in this cartoon.


I am going to the airport to meet my flight.

Practice

Use your own paper to complete the directions below.

1. Write five declarative sentences about your hopes for the millennium.
2. Write five exclamatory sentences about the way you think people should act towards other people.
3. Write five imperative sentences you would like to address to your classmates.
4. Write five interrogative sentences you would like to address to either a famous person or your best friend.

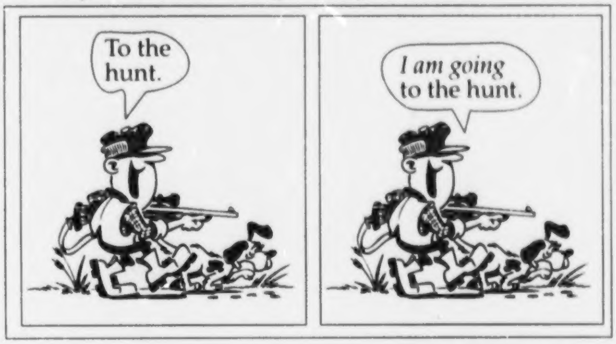
Complete and Incomplete Sentences: Finished and Unfinished Thoughts

Correcting sentence fragments is part of revising and editing. In order to correct sentence fragments, you must be able to identify them and then rewrite them so they are complete thoughts. Ask yourself the following questions to help you identify and correct sentence fragments.

1. Does the sentence express a complete thought? If it does not, add the necessary words to make the thought complete.
2. Does the sentence have a subject? Do you know *who* or *what* is performing the action? If the sentence does not have a subject, insert one.
3. Does the sentence have a verb? Do you know what is the *action* or *state of being* of the subject? If the sentence does not have one, add one.

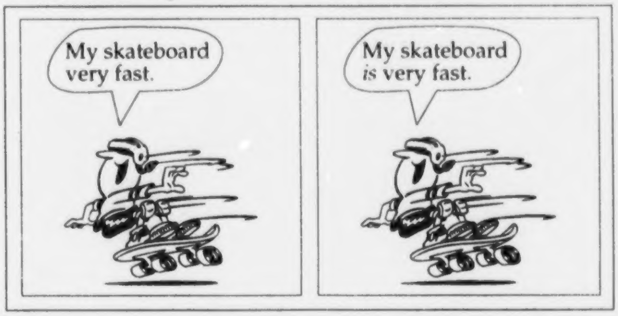
What's wrong with this statement? It is a sentence fragment because the subject and verb are missing.

One way to fix the sentence fragment could be...


To the hunt.
I am going to the hunt.

What's wrong with this statement? It is a sentence fragment because the verb is missing.

One way to fix the sentence fragment could be...


My skateboard very fast.
My skateboard *is* very fast.

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Practice

Identify the sentences below as **complete** *or* **incomplete**. *Write* **C** *(complete) or* **I** *(incomplete) on the line that follows. If the sentence is* incomplete, *write* **S** *or* **V** *to show whether the sentence is missing a* subject *or* verb.

1. Because it is supposed to rain on Friday, can't plan on playing.

   ____

2. Am going to California for a different kind of sunshine.

   ____

3. Have you forgotten our trip to go skiing in January?

   ____

4. The 47 steps connecting the first floor and second floor missing!

   ____

5. Will be ready by five o'clock on Friday evening?

   ____

6. Teach me how to read, and I'll be able to explore the world.

   ____

7. Look around and notice the endless varieties of nature found in Florida.

   ____

8. Be careful, snakes out to bask in the sunshine.

   ____

Complete and Incomplete Sentences: Recognizing the Dependent Clause

Every complete sentence has an independent clause. An *independent clause* has a subject and predicate and is a complete thought. (Remember: The predicate is the part of the sentence that says something about the subject.) For example, the sentence "I have been studying since the sun came up" is an independent clause. It has a subject (*I*) and a predicate (*have been studying since the sun came up*). Together the subject and predicate make a complete thought. There is no additional information we need to know in order to make sense of this sentence.

A *dependent clause* also has a subject and a predicate. However, a dependent clause is *not* a complete sentence because it does not convey a complete thought. Because the dependent clause has both a subject and a predicate, it is easy to mistake it for a complete sentence. Consider the following clause:

> Because I spent my childhood in Michigan.

This clause contains a subject (*I*) and a *predicate* (*spent my childhood in Michigan*). However, the example above is not a complete thought. Because I spent my childhood in Michigan is a clause. Readers need to know what is the effect of having spent a childhood in Michigan.

> Because I spent my childhood in Michigan, I am used to freezing winters and tall drifts of snow.

The word *because* is one of a group of words that introduces a dependent clause. Anytime that a clause begins with one of these words it is a dependent clause and cannot stand as a complete sentence. The following words often begin dependent clauses:

after
although
because
before
how
if
since
though
unless
until
when
where
whether
which
while
who
whom
whose
why

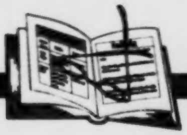
Here are some examples of dependent clauses beginning with words from this list:

(1) *After* you return from your trek across India,
(2) *Although* your idea is a good one,
(3) *Before* you begin to yell at me,
(4) *If* you only knew how important you are,
(5) *Unless* we can find an alternative,
(6) *When* you smile at me like that,
(7) *While* you were gone,

Notice how each of these dependent clauses leaves us with a question. For example, after hearing clause (2), we wonder: My idea is a good one but what? Clause (5) leaves us wondering: What will happen if we can't find an alternative?

Here are the dependent clauses again, this time joined to independent clauses. Notice how the independent clause delivers the key piece of information that completes each thought. The independent clauses have been italicized.

(1) After you return from your trek across India, *I will massage your feet.*
(2) Although your idea is a good one, *we have tried it before without success.*
(3) Before you begin to yell at me, *I should tell you I have turned off my hearing aid.*
(4) If you only knew how important you are, *you wouldn't talk about yourself in such negative ways.*
(5) Unless we can find an alternative, *we will have to carry our band instruments to the concert across town.*
(6) When you smile at me like that, *I can't think straight.*
(7) While you were gone, *I cleaned up your room and found $50 in change on your floor.*



Practice

Add **independent clauses** *to the* **dependent clauses** *below to* **create complete sentences**.

1. After the volcano erupted ______________________________

____.

2. Because I couldn't bring myself to tell you ________________

____.

3. While the rest of the kids laughed about your misfortune ______

____.

4. Although I said I didn't really care whether I was elected or not

____.

5. Unless we stop the mad scientist ________________________

____.

6. When you discover who the mad scientist really is ____________

____.

7. If I had only met you before I made plans to move to the North Pole

____.

8. Since you seem committed to climbing Mt. Everest ___________

____.

Correcting Run-on Sentences: When Words Run Stop Signs

There are four ways to correct run-on sentences. Here is an example of a run-on sentence and how it can be transformed into a complete sentence using each of the four ways.

Run-on sentence: Athletes must be smart they need their minds to be as fit as their bodies.

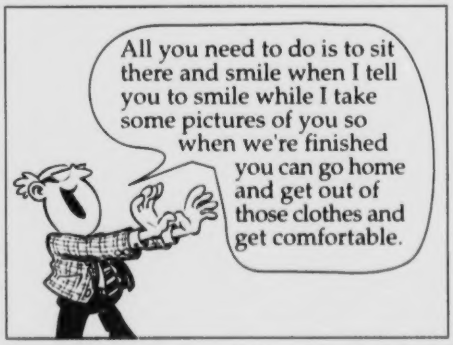
1. **You can make two (or more) sentences from the original run-on.** Athletes must be smart. They need to exercise their minds as well as their bodies.

2. **You can use a semicolon.** Athletes must be smart; they need to exercise their minds as well as their bodies.

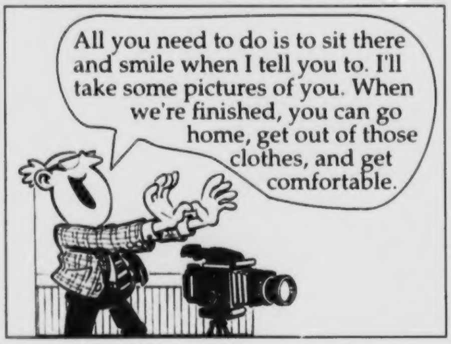
3. **You can make a compound sentence using connecting words.** Athletes must be smart, **so** they need to exercise their minds as well as their bodies.

4. **You can make a complex sentence using independent and dependent clauses.** *Since athletes must be smart* (dependent clause), they need to exercise their minds as well as their bodies.

What's wrong with this statement? It is a run-on sentence.


All you need to do is to sit there and smile when I tell you to smile while I take some pictures of you so when we're finished you can go home and get out of those clothes and get comfortable.

One way to fix the run-on sentence could be...


All you need to do is to sit there and smile when I tell you to. I'll take some pictures of you. When we're finished, you can go home, get out of those clothes, and get comfortable.

Practice

Rewrite the following **run-on sentences** *using each of the four methods shown in the previous example.*

1. The recycling program at my school has been a success we use peer pressure to encourage everyone to recycle.

2. Teenagers often juggle school, a job, extracurricular activities, and a social life it looks easy to adults.

Practice

Choose one of the following **topics**. *Use a separate sheet of paper and write about your chosen topic for 10 minutes.*

1. bad manners
2. someone you learned from but didn't expect to have learned from them
3. ways in which television and the movies encourage young children to become consumers
4. life in 1776

When you have finished writing, read each sentence slowly and carefully. Answer the following questions about each sentence. If you can answer "no" to any of the questions below, the sentence is either a run-on or a fragment.

1. Does this sentence express a complete thought?
2. Does this sentence contain a verb?
3. Is it clear who or what is performing the action of the verb?
4. Does this sentence contain more than one complete thought?

Correct any run-ons or fragments by writing them as complete sentences on the lines below.

1. ____

2. ____

3. ____

4. ____

Remember: Include the appropriate punctuation mark at the end of the sentence.

Subject and Verb Agreement: Matching the Actor with the Action

To make sure that what you are writing is not misunderstood by your audience, follow the rule of **subject and verb agreement**. It may be obvious to you that **nouns** or subjects can be singular and plural. *Dog* is singular and *dogs* is plural. Verbs can also be singular or plural. *Was* is singular and *were* is plural. If you think about it, *Helen were here*, sounds strange. This is because *Helen* is singular, but *were* is plural, and if the subject is singular, the verb should be, too. If the subject is plural, the verb should be plural, also. This is known as *subject/verb agreement*.

In some sentences, you may find it difficult to tell if a subject is singular or plural, which in turn makes it difficult to make the verb agree. For example, read the following sentence:

An answer to your letters is finally here.

Is the subject the singular noun *answer* or the plural noun *letters*? The subject is *answer*. It is an answer—*not* the letters that is finally here. Do not let the phrase or clause between the subject (an answer) and its verb (is) confuse you. In this example, the phrase to your letters simply modifies or describes an answer. What is the subject in the following example?

Books in the library are arranged by subject.

The subject is the plural noun *books*. It is the books, *not* the library, that are arranged by subject. In this example, the phrase in the library simply modifies or describes books.

It is fairly easy to determine that pronouns such as *I*, *he*, and *she* are singular, but what about the pronouns *anyone* or *few*? Study and remember the following rules about pronouns and "the 'S' Rule" on page 275.

1. A phrase that follows a subject does not change the number of the subject.
2. The following are singular pronouns and require singular verbs: *each, either, neither, one, no one, everybody, someone; anyone, everyone, nobody, somebody, everything,* and *anything.*
3. The following are plural pronouns and require plural verbs: *several, many, both,* and *few*.

4. The following are singular *or* plural pronouns depending on the sentence: *some, all, most, any,* and *none.*

   If these words refer to a singular noun, then they are also singular. For example—**Some** of the **pie** *was* still frozen.

   If the words refer to a plural noun, then they are also plural. For example—**Some** of the **birds** *were* captured.

The 'S' Rule

Most **verbs** ending in an s are **singular**.
Most **nouns** ending in an s are **plural**.

Therefore, if your *subject* and *verb* **both end in** *s* or **neither ends in** *s*, you should **check their agreement**.

Singular noun—no s **Singular verb—with s**

1. The girl understands.
2. The girls understand.

Plural noun—with s **Plural verb—no s**

Practice

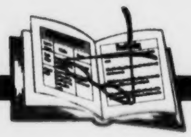
In the sentences below, circle the **verb that agrees with the subject.** *(Remember the 'S' rule.)*

1. Our neighbor's baby (waddle, waddles) over to our house when he smells cookies baking.
2. Most students (are, is) law-abiding and responsible citizens.
3. Everybody (need, needs) someone with whom he or she can share complaints about the day.
4. Pollution (are, is) one of the most important issues of the upcoming election.
5. (Has, Have) the suspect and her family been harassed by the press?
6. Most of the moviegoers (like, likes) the four or five coming attractions that are shown before the feature.
7. Either Shawn or Julius (need, needs) to take responsibility for the school beautification program.
8. Most of the cake (was, were) eaten before we even sat down to dinner.
9. John and Matilda (walk, walks) to school so they can be sure to get their daily exercise.
10. Why (doesn't, don't) we look at our failures with a bit of humor?

Practice

In the sentences below, circle the **subject that agrees with the verb.**

1. (Everyone, Boys) needs to step back and take a breath when a situation gets tense.
2. He thinks his (car, cars) are more important than his children.
3. Both (task, tasks) are equally important, so please do them both before locking up.
4. (None, One) of the girls are responsible for the accident; it was caused by mechanical failure.
5. You should know that (a sun hat, sun hats) is a necessity in Florida.
6. (A few, One) of us wants to give up on the charity project; the rest of us want to increase our efforts to insure success.
7. (All, Each) of the pies has been baked from scratch.
8. The (family, families) travels to a different corner of the country every summer.
9. (Everybody, The students) want to make volunteer work a requirement for graduation.
10. (Most of the cake, Most of the cakes) were stolen by a family of bears.



Regular and Irregular Verbs: Hard Working Words

Verbs are amazing words. Not only do they tell what the action is in a sentence, they also tell when the action happened. The action of a sentence can happen in the past, in the present, or in the future. These time frames are called the *tense* of a verb.

Verbs have four principle tenses.

Present	**Present Participle**	**Past**	**Past Participle**
laugh	laughing	laughed	have laughed
shout	shouting	shouted	have shouted
love	loving	loved	have loved

All the verbs above are regular. The past tense of a regular verb is made by adding ***-ed*** to the basic form. The past participle of a verb is made by adding ***-ed*** to the verb itself and then pairing it up with *have, has*, or *had*.

Some verbs are **irregular verbs** and do not follow this rule. The best way to learn how to spell irregular verbs is to memorize them. Study the following chart of irregular verbs.

Principal Parts of Irregular Verbs

Present	Past	Past Participle	Present	Past	Past Participle
be	was	been	**lose**	lost	lost
become	became	become	**make**	made	made
begin	began	begun	**mean**	meant	meant
blow	blew	blown	**meet**	met	met
break	broke	broken	**pay**	paid	paid
bring	brought	brought	**put**	put	put
buy	bought	bought	**read**	read	read
catch	caught	caught	**ride**	rode	ridden
come	came	come	**ring**	rang	rung
cost	cost	cost	**run**	ran	run
do	did	done	**say**	said	said
drink	drank	drunk	**see**	saw	seen
drive	drove	driven	**sell**	sold	sold
eat	ate	eaten	**send**	sent	sent
fall	fell	fallen	**shake**	shook	shaken
feel	felt	felt	**shoot**	shot	shot
fight	fought	fought	**shut**	shut	shut
find	found	found	**sing**	sang	sung
fly	flew	flown	**sit**	sat	sat
forget	forgot	forgotten	**sleep**	slept	slept
get	got	gotten	**speak**	spoke	spoken
give	gave	given	**spend**	spent	spent
go	went	gone	**stand**	stood	stood
grow	grew	grown	**steal**	stole	stolen
have	had	had	**sweep**	swept	swept
hear	heard	heard	**take**	took	taken
hold	held	held	**teach**	taught	taught
hurt	hurt	hurt	**tell**	told	told
keep	kept	kept	**think**	thought	thought
know	knew	known	**throw**	threw	thrown
lay	laid	laid	**understand**	understood	understood
leave	left	left	**wear**	wore	worn
lend	lent	lent	**win**	won	won
lie	lay	lain	**write**	wrote	written

Practice

Write the correct form of each **irregular verb** *on the lines provided.*

1. Now I **bring** Yesterday I *brought* I have *brought*
2. Now I **come** Yesterday I __________ I have __________
3. Now I **drive** Yesterday I __________ I have __________
4. Now I **hit** Yesterday I __________ I have __________
5. Now I **sleep** Yesterday I __________ I have __________
6. Now I **mean** Yesterday I __________ I have __________
7. Now I **make** Yesterday I __________ I have __________
8. Now I **pay** Yesterday I __________ I have __________
9. Now I **ring** Yesterday I __________ I have __________
10. Now I **fly** Yesterday I __________ I have __________
11. Now I **give** Yesterday I __________ I have __________
12. Now I **keep** Yesterday I __________ I have __________
13. Now I **lend** Yesterday I __________ I have __________
14. Now I **shake** Yesterday I __________ I have __________
15. Now I **wear** Yesterday I __________ I have __________
16. Now I **speak** Yesterday I __________ I have __________

Practice

Fill in the blanks with the correct **verb** *form.*

	Present	Past	Past Participle
1.	bend	________	________
2.	________	bit	________
3.	cling	________	________
4.	drink	________	________
5.	________	fell	________
6.	________	________	gone
7.	lay	________	________
8.	lie	________	________
9.	________	________	read
10.	take	________	________
11.	________	________	seen
12.	________	shut	________
13.	shrink	________	________
14.	________	sank; sunk	________
15.	________	________	struck; stricken
16.	swear	________	________
17.	________	________	torn
18.	think	________	________
19.	________	wrote	________
20.	hide	________	________

Practice

Circle the **errors** *in* **verb tense** *in the sentences below. The first sentence is correct. Rewrite the paragraph correctly on your own paper.*

I first became aware that the people in my neighborhood were strange when I started to take daily walks. I notice that some of them never come *out* of their houses. I never see them took their newspapers in; somehow the newspapers seem to slithered, like a snake, inside. Some days their cars are gone for a few hours, yet I have never see them going from their houses to their cars. Some of my neighbors, on the other hand, never seem to go *into* their houses. No matter what time of day I patrolled the neighborhood, there they are on the porch or front lawn or driveway. Back then, I often wonder if I was the only normal one in the neighborhood. Finally, I could not took it anymore, and I move.

Nouns: Plural or Singular?

Nouns are words that name people, places, things, or ideas. Writers must use nouns to describe the details of lives as well as the hopes, fears, and ideals of generations. **Common nouns** name any one of a group of persons, places, or things. **Proper nouns** name a particular person, place, or thing.

Read this sentence that includes common nouns.

> While riding on the **city** bus, the **woman** was reading a good **book.**

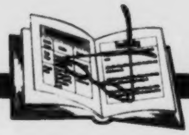
Read the same sentence in which the common nouns have been replaced with proper nouns.

> While riding on the **Toronto** bus, **Gloria Schitzel** was reading *101 Ways to Give Your Plants a Happy Life.*

Compound nouns are made up of two or more words joined together. The words may be hyphenated, joined together, or written separately. *Runner-up, mother-in-law, high jump, cable television,* and *broomstick* are all compound nouns.

Collective nouns are singular nouns that name a group, things, or people. *Cluster, family, audience, band,* and *class* are all collective nouns.

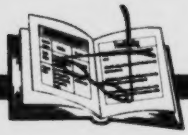
All of these nouns—common, proper, compound, and collective—can be singular or plural. Plurals are formed in various ways. Typically, we add *s* or *es* to the ends of nouns to make them plural. However, some plurals are formed by changing the spelling of the noun, while still others may remain exactly the same as the singular form. Study the chart on the following page on the rules for forming plurals.



Rules of Pluralization

To make a noun plural…

add *s* to most nouns.	*car*	*cars*
add *es* to nouns ending in *s, sh, ch, x,* and *z.*	*branch*	*branches*
change the *y* to *i* and add *es* to nouns ending in a consonant followed by a *y.*	*pony*	*ponies*
add *s* to nouns ending in a vowel followed by a *y.*	*boy*	*boys*
add *s* to nouns ending in *f* or *ff.*	*chief* *puff*	*chiefs* *puffs*
change the *f* to *v* and add *es* to nouns ending in *fe* or *lf.*	*knife* *wolf*	*knives* *wolves*
add *s* to nouns ending in a vowel followed by *o.*	*rodeo*	*rodeos*
add *es* to nouns ending in a consonant followed by *o.*	*tomato*	*tomatoes*
change the basic spelling of certain words.	*ox*	*oxen*
spell certain words the same way in singular and plural form.	*deer*	*deer*
add *s* or *es* following appropriate rules, if the number is spelled out.	*three*	*threes*
add *s* or *es* to compound nouns to make compound nouns plural.	*leftover* *eyelash*	*leftovers* *eyelashes*
add *s* to the noun and leave the modifier in hyphenated compound nouns unchanged.	*son-in-law* *runner-up*	*sons-in-law* *runners-up*



Practice

Write the **plural** *form of the following nouns.*

1. flag ____________________
2. school ____________________
3. toy ____________________
4. deer ____________________
5. sister-in-law ______________
6. fifty ____________________
7. church ____________________
8. bush ____________________
9. box ____________________
10. buzz ____________________
11. dress ____________________
12. brush ____________________
13. tornado __________________
14. child ____________________
15. candy ____________________
16. enemy ___________________
17. foot ____________________
18. tooth ____________________
19. gulf ____________________
20. copy ____________________
21. display ____________________
22. boy ____________________
23. Japanese ____________________
24. monkey ____________________
25. roof ____________________
26. turkey ____________________
27. life ____________________
28. wolf ____________________
29. wife ____________________
30. knife ____________________
31. shelf ____________________
32. reef ____________________
33. chief ____________________
34. self ____________________

Practice

Anthropologists discovered a civilization that existed 3500 years ago. The civilization was called Whatzit. Its pluralization rules were identical to our own. Apply the rules from the chart on page 283 to the following Whatzit singular nouns. Write the **plural** *forms on the lines below.*

	Singular		Plural
1.	one **shlard**	many	____________________
2.	one **thlox**	many	____________________
3.	one **chray**	many	____________________
4.	one **zizlife**	many	____________________
5.	one **shmoro**	many	____________________
6.	one **zestno**	many	____________________
7.	one **valox**	many	____________________
8.	one **derlurch**	many	____________________
9.	one **zist-in-law**	many	____________________
10.	one **brogna**	many	____________________

Noun and Pronoun Agreement: Matching Case, Gender, and Number

A pronoun is a word that stands in for a noun. Consider the following examples:

(a) The *student* wished *she* had studied harder for the exam.
(b) The *students* wished *they* had studied harder for the exam.

In sentence (a), the word *she* is a pronoun. It stands in for the noun, *student*. Note that because the noun (*student*) is singular, the pronoun (*she*) also must be singular. In sentence (b), the word *they* is a pronoun. It stands in for the noun, *students*. Similarly, because the noun (*students*) in this sentence is plural, the pronoun (*they*) also must be plural. The noun to which a pronoun refers is called an *antecedent*. In the examples above, the antecedents are *student* and *students*. Wherever you use a noun (antecedent) and pronoun, they must match. This is called ***noun and pronoun agreement***.

Imagine as you are reading, you find this sentence: "The *students* wished *she* had studied harder for the exam." You would be left to wonder where the *she* in this sentence came from or where *she* belongs. You would know *she* is not the students—after all there are many *students* but only one *she*. So, as you can see, when a noun and pronoun do not agree, the reader is left, well, in a disagreeable state!

Pronouns must match their antecedents in case, gender, and number.

Case refers to the way a pronoun is used in a sentence.

- A pronoun can be used as a subject:

  He is able to do nine things at once but not 10 things.
- A pronoun can be used as an object:

  Don't ask *him* to do 10 things at once.
- A pronoun can be used as a possessive:

  His ability to do nine things at once is remarkable!

Gender refers to the sexual category of a noun or proper noun.

- Pronouns that refer to masculine antecedents must also be masculine:

  Joe can do nine things at a time. *He* cannot, however, do 10 things at once.

  The *boy* will always know you care for *him*.

  Joe knows *he* can do the job well.

- Pronouns that refer to feminine antecedents must also be feminine:

  Gina is one of the finest thinkers in the state. *She* understands how ideas work.

  The *girl* will always carry your smile with *her*.

  Gina knows *she* is a good thinker.

- Pronouns that refer to antecedents of neither sex must also be neuter:

  The *snail* is slow. *It* can move all day and not get too far.

  The *scallop* knows *its* place when the starfish is nearby.

Number refers to whether the noun is singular (for example, *the boy* or *the table*) or plural (for example, *the boys* or *the tables*).

- Pronouns that refer to singular antecedents must also be singular:

  Take the *exam* and do *it* at home.

- Pronouns that refer to plural antecedents must also be plural:

  Take the *exams* and do *them* at home.

- Some words seem to be both singular and plural. They are *each, either, neither, one, everyone, everybody, no one, nobody, anyone, anybody, someone,* and *somebody*. When referring to these antecedents, use a singular pronoun such as *he, him, his, she, her, hers, it, its*:

  Each person needs a challenge *he* can overcome.

  Everybody should bring a book *she* can share with the class.

- When two singular antecedents are joined by *or* or *nor*, the pronoun should be singular:

  Either Alice *or* Mary will read a poem *she* has written.

  Neither John *nor* Fernando can find a sweater *he* likes.

- When two or more antecedents are joined by *and*, the pronoun should be plural:

  Alice *and* Fernando know *they* have a lot of studying to do before the exam.

  Gina *and* Mary can't come to the party. *They* have an exam the next morning.

Practice

Replace each **noun, proper noun,** *or* **question mark** *(?) that is in parentheses with the correct* **pronoun**. *Write your answers in the blanks provided.*

1. Samantha has surpassed all other students in free throw shooting. (Samantha) has won the school contest four years in a row.

   ____

2. The other students are astounded at Samantha's skill at shooting free throws. (The other students) can hardly believe she can shoot with a blindfold over her eyes.

   ____

3. Ivan has been practicing with a blindfold for three years. (Ivan) is yet to hit the blackboard.

   ____

4. The contest used to draw every student in the school. (The contest) only draws Samantha and Ivan now.

   ____

5. This year Samantha and Ivan decided to change the rules of the free throw shooting contest. (Samantha and Ivan) found a novel way to even the competition.

   ____

6. They decided to include a blindfold in the contest. However, only Samantha wore (a blindfold).

   ____

7. Everybody was astounded as (?) watched Samantha hit 30 in a row and remained undefeated.

   ____

Possessives: Showing Ownership

Possessives are used to show that one person or thing owns something. For example, the clause, *That is the girl's dog,* shows that the dog is owned by the girl. Possessives are also used to show the relationship between one thing and another. For example, the question, *Who is performing on today's program?,* asks a question about the program that is being presented today. Possessives are shown by an apostrophe and an *s*, or in some cases, by just adding an apostrophe:

the boy's bicycle (one boy)

the boys' bicycles (more than one boy)

the children's toy box (children)

the ladies' race car (more than one lady)

In most cases, it is easy to tell whether a word should be made possessive, as in the examples above. However, some cases are more difficult. Would you add an apostrophe to the word *days* in the phrase *a days work*? If you are uncertain, simply rewrite the phrase using the word *of*: *the work of a day*. If the *of* fits, then use an apostrophe: *a day's work*.

Study the rules for forming possessives in the chart below.

Rules for Forming Possessives

▶ To form the possessive of a singular noun, simply add an *apostrophe* and an *s*.		
the notebook that belongs to Brita	➔	Brita's notebook
the cat that belongs to the boy	➔	the boy's cat
the eyes that belong to the monster	➔	the monster's eyes
▶ To form the possessive of a plural noun ending in *s*, simply add an *apostrophe*.		
the manes that belong to the horses	➔	the horses' manes
the discoveries that belong to the students	➔	the students' discoveries
▶ To form the possessive of a plural noun that does not end in *s*, simply add an apostrophe and an *s*.		
the clubhouse that belongs to the children	➔	the children's clubhouse
the antiques that belong to the men	➔	the men's antiques

Pronouns present a special case. The possessive case of a pronoun is not formed by adding an apostrophe or an *s*. Study the chart below.

Pronoun	**--------▶**	**Possessive**
I	**--------▶**	**my, mine**
you	**--------▶**	**your, yours**
he	**--------▶**	**his**
she	**--------▶**	**her, hers**
it	**--------▶**	**its (not "it's," which means *it is*)**
we	**--------▶**	**our, ours**
they	**--------▶**	**their, theirs**
who	**--------▶**	**whose**

Practice

Change each **phrase** *that is in parentheses into a* **possessive**. *Write the possessive above the phrase in parentheses.*

1. The (soda that belongs to the boy) was drunk by his thirsty cat.
2. The (paint from the picture) was beginning to flake and discolor.
3. Many scientists thought that the (hot air balloon that belonged to the pilot) would never get off the ground.
4. The (toys that belonged to the children) had all been hand-crafted out of wood.
5. The (adventures that belonged to the women) had taken them from the top of Mt. Everest to the Grand Canyon.
6. The (horror that belonged to the townspeople) lasted until the monster decided to find another town to terrorize.
7. The (explanation that belongs to the girl) did not clear up the mystery of where the monster had come from originally.
8. (The jet that belongs to me) had never been off the ground.
9. The (paws that belonged to the dog) were a bright red after he ran across the newly painted sign.
10. (The pets that belong to them) are treated to steak and fresh milk each day.
11. (The cars that belong to him) are all painted pink and have fur-covered seats.
12. (The cars that belong to us) never work on days when we are late.

Capitalization: Upper Case Rules

Capitalization means using "upper case or capital letters." Capital letters are used for two main reasons. First, they are used to signal the beginning of a sentence. Second, they are used to signal words we consider particularly important. Study the chart below for the rules of capitalization.

RULES OF CAPITALIZATION

Always capitalize…

the first word of every sentence.	The coffee grounds were in my cup.
a person's name and any initials.	John F. Kennedy
titles of people.	Dr. Jones, Mrs. Fisher
***I* and *O* when they are used as words.**	It's the duck that I saw. "Exult O shores! and ring O bells!"
days of the week and months of the year.	Tuesday, March
religions, creeds, denominations, names applied to the Bible and its parts, other sacred books, and nouns and pronouns referring to a deity.	Christianity, Old Testament, God, the Almighty
countries, nationalities, races, and languages.	Spain, Spaniards, Spanish, Spanish rice, English
names of specific cities, states, avenues, streets, routes, and other geographical and place names.	North America, Atlanta, Chicago, Route 66
names of special organizations—government, businesses, schools, professional, and social.	Amtrak, the Jaycees, Sears, Sandalwood High School
names of special buildings and other man-made structures, ships, and planes.	Southpoint Mall, the *Titanic*, the Gulf Life Building
brand or trade names.	Goodyear tires, Kleenex, General Electric
holidays, special or famous events, historical periods or eras, and famous documents.	Labor Day, the Boston Tea Party, the Gold Rush, the Declaration of Independence
the first word and all important words in the title of a book, magazine, movie, television show, and songs.	*Family Circle, Home Alone, General Hospital,* "America, the Beautiful"
words that come from names that are capitalized.	San Francisco, San Franciscan
the first word of quoted sentences.	Tom said, "We won the game!"

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MORE RULES OF CAPITALIZATION

Do *not* capitalize…

the name of a school subject, *unless* it is the name of a specific course or language.	My favorite science course is Biology 101. Sue made low grades in algebra, history, and French.
the names of seasons or directions.	The flowers are lovely in the spring. Turn west after you pass the bank.
the name of trees, fruits, vegetables, birds, or flowers.	roses, robins, oak, mahogany, corn
the names of games or sports, *unless* the name is a trademark.	Tables were arranged for checkers, Scrabble, Monopoly, bridge, and dominoes. Our football team went to see the Dolphins in the playoff.
the name of a disease, *unless* it is named for a person, and then *do not* capitalize the word *disease*.	measles, pneumonia, Hodgkin's disease
the names of musical instruments.	violin, drums, Baldwin piano

Practice

Rewrite all the words that should be **capitalized***, using appropriate capital letters.*

1. miami ____________________
2. brother ____________________
3. susan ____________________
4. america ____________________
5. miami dolphins ____________________
6. gold ____________________
7. john ____________________
8. mcdonald's ____________________
9. president clinton ____________________
10. twa ____________________
11. social studies ____________________
12. united states ____________________
13. holiday ____________________
14. valentine's day ____________________
15. april ____________________
16. tallahassee, florida ____________________
17. english ____________________
18. teacher ____________________
19. dr. jones ____________________
20. main street ____________________

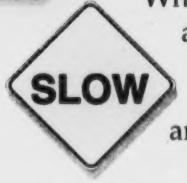
Practice

Read the paragraph below. Circle each letter that should be **capitalized**. *(There are* 12 *letters in the paragraph which should be capitalized.)*

john steinbeck, who was born in salinas, california, in 1902, spent most of his time in this area. he worked at many jobs during his lifetime. he was a ranch hand, a bricklayer, a fruit picker, and a marine biologist, but most of all, he was a writer. all of his jobs helped him develop the characters and themes of his novels and short stories. many of his books and stories were set in the salinas valley—california's lush farmlands—or along the coast of monterey, which he knew and loved so well.

Punctuation: Road Signs to Guide Readers

A good way to think of *punctuation* marks is to imagine them as road signs along a sentence. As the reader travels down the sentence, he or she needs signs to make sense of your writing. Where should the reader stop, pause, or read your sentence as a question rather than as a command?



We use punctuation to help make our writing clearer and easier to understand. Read the examples below.

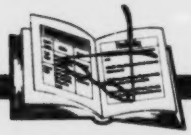
If John bakes Fred will clean up the kitchen.

Now look at this sentence.

If John bakes, Fred will clean up the kitchen.

Can you see the difference that one comma makes? Did *John bake Fred*? Or did *John bake and Fred clean up*? Without the comma in the second example, the reader might think that Fred was going to be tonight's dessert. Commas and other punctuation marks help the reader understand what is written.

Study the "Rules of Punctuation" on the following page.



Rules of Punctuation

Punctuation Mark	Rules	Examples
Apostrophe ’	1. Apostrophes are used to show possession or ownership. 2. Apostrophes are used to form contractions (they go where the missing letter would have been). 3. Apostrophes are used to form plurals of letters, numbers, and symbols.	Joel’s sneakers women’s clothes it's can’t you’ve p’s and q’s
Quotation Marks “ ”	1. Quotation marks are used to show the beginning and end of a direct quotation or a person's exact words. 2. Quotation marks are used to enclose the titles of magazine articles, chapters, short stories, essays, poems, short pieces of music, and single episodes of a TV series.	“You can learn punctuation,” said the teacher. “The Masque of the Red Death” “The Enemy” “Stairway to Heaven”
Comma ,	1. Commas are used to separate items in a series. 2. Commas are used to separate two or more adjectives before a noun. 3. Commas are used before the conjunctions ***for, and, nor, but, or, yet,*** or ***so*** when they join independent clauses. (A mnemonic device to remember the words is ***fan boys,**** standing for the first letter of each of the conjunctions listed above.) 4. Commas are used to set off the name of a person spoken to directly or an introductory word. 5. Commas are used to set aside a descriptive phrase which is not essential to the sentence. 6. Commas are used to separate items in dates and addresses. 7. Commas are used after the greeting and close of a friendly letter.	Lindsay forgot her pencil, paper, and textbook. She is smart, kind, and cheerful. School was awesome, for I had biology. James, can you lend me a quarter? Yes, I can help. Spike, my naughty puppy, ate my sandals. I was born in Tallahassee, Florida, on April 30, 1977. Dear Mom, Love, Max
Semicolon ;	1. Semicolons are used between independent clauses **not** joined by ***for, and, nor, but, or, yet,*** or ***so.*** (***fan boys****)	Stretch your mind every day; you'll never regret it.
Colon :	1. Colons are used before a list of items (unless there is a verb right before the list).	I enjoy many arts: music, painting, photography, and sculpture.
Underlining or Italics ________ ***Italics***	1. Underlining is used for the titles of books, magazines, works of art, ships, plays, movies, and TV series only when handwritten. 2. *Italics* are most often used in printed material or when using a computer for composition.	To Kill a Mocking Bird Newsweek Mona Lisa Titanic *Romeo and Juliet* *Star Wars* *The Oprah Winfrey Show*

* See *English II Teacher's Guide*, page 46.

Practice

Punctuate the sentences below by inserting **quotation marks** *and* **underlining** *where they belong.*

1. The novel The Grapes of Wrath made me feel intense sympathy for those who suffered through the Dust Bowl.
2. Every chapter in The History of American Literature explains an important period of our nation's literature.
3. Can you hold on? yelled George, I'll be there in a minute.
4. The class will read the poem The Gift Outright by Robert Frost.
5. The television show Teens to the Rescue shows how teens have sacrificed their time to improve the lives of others.
6. He was sitting with chin in hand and looked very much like the sculpture The Thinker.
7. Time magazine recently had an article entitled, How Teenagers Are Fighting to Protect the Environment.
8. Grandma, Jackson replied, You are the wisest person I've ever known.
9. The book How to Get Rich Without Trying certainly made its author very rich.
10. The movie version of the book To Kill a Mockingbird was not as good as the book, but it was a very good movie all the same.

Practice

Place **commas** *in the correct places in each sentence below.*

1. Tyrone's favorite foods are pizza hot dogs and french fries.
2. A shiny new car was parked in front of my high school.
3. Rachel went to the door and she locked it for the night.
4. Mrs. Jones may I go to the bathroom?
5. This is I believe your last chance.
6. Do you like science math English or social studies best?
7. I heard the question but I don't know the answer.
8. Today is Wednesday September 16 1998.
9. The principal said "You are doing much better this semester."
10. James decided finally to see a dentist.
11. Debbie vacuum the floor before you go out tonight.
12. First Lisa felt a shock and then the fire started.
13. Yes I will go with you to the homecoming dance.
14. "I can see the bus coming" she called.
15. I was born in Kansas City Missouri on August 24 1983.

Practice

Place an **apostrophe** (') *wherever needed in each sentence below.*

1. Who is standing next to Monicas car?
2. The teachers parking lot was full.
3. The babys toys were scattered around the living room.
4. The workers checks were mailed on Monday.
5. The students grades were so low they had to retake the test.
6. Leis bike was stolen last night.
7. The clubs motto is "Work Together!"
8. The boats anchor was rusty.
9. The trees leaves were falling.
10. My sister-in-laws car broke down on I-95.
11. Mr. Baos car was stolen.
12. The boys jackets had all disappeared.
13. Will you take Selmas jacket to her?
14. I went to Shariekas and Kaladaas apartments.
15. That book is Yamils.

Practice

Place a **semicolon** (;) *or a* **colon** (:) *wherever needed in each sentence below.*

1. Take with you only your books leave behind luxury items.
2. Students from 40 schools went to the meeting they demanded smaller classes.
3. The play dealt with many issues sexism, love, stereotyping, and loneliness.
4. I want many things from life peace, harmony, and some excitement, too!
5. Falling in love is easy staying in love is more challenging.
6. The truth is often hard to find it often hides behind the obvious.
7. Please call all of the team's members Suzy, Mary, Janet, and Seanna.
8. We were shocked by what we discovered a raccoon living in the dog house.
9. Call me from the lake house and leave a message I will call you back shortly.
10. Remember those famous last words This will only take a minute.

Spelling: Write It Right!

You may find that you make the same spelling mistakes over and over. If this is the case, you might find it helpful to keep a notebook of your personal writing mistakes. Record commonly made mistakes in your notebook and refer to them while you are **proofreading**. An example is given below. The mistakes used in the example are common ones.

Mistakes	**Corrections**
alot	a lot
quite vs. quiet	*quite* means "to an extreme" *quiet* means "silent"
to vs. too	*too* means "also" or "more than enough"
Febuary	February
Wensday	Wednesday
its vs. it's	*it's* is short for "it is" *its* is possesive
there vs. they're	*they're* is short for "they are"
whose vs. who's	*who's* is short for "who is"
your vs. you're	*you're* is short for "you are"
knowlege	knowledge
necesary	necessary
truely	truly
enviroment	environment

Spelling Rules: A Guide to Writing It Right!

Learning to spell requires us to memorize the sequence of letters in a word. Some sequences are more difficult to remember than others. And the English language has many exceptions to the rules—letter combinations have different sounds in different words. For example, *ou* has one pronunciation in tr*ou*ble, another in c*ou*ld, another in cl*ou*d, and still another in th*ou*gh. This makes it difficult to generalize our information—using what we know to spell other words without having to resort to the dictionary. When we have access to specific spelling rules, either in our heads or on a handy chart, we can learn to generalize and improve our spelling skills. The following charts of spelling rules are good references and will help you to improve your spelling skills. However, when in doubt, check a dictionary or spell checker. (Caution when using a spell checker: the word may be spelled correctly, but it's the incorrect word.)

Rules of Spelling

Write *ie*, except after *c*, or when sounded like *a*, as in *neighbor* and *weight*.

	I before e	*except after* **c**	*or when sounded like* **a**
Examples	believe field thief brief achieve shriek	receive receipt conceit ceiling	eight reign freight vein
Exceptions	their height seize leisure	science conscious	weird neither foreign counterfeit

Only one English word ends in *-sede*, only three words end in *-ceed*, all other "seed" words end in *-cede*.

	-sede	***-ceed***	***-cede***
Examples	supersede	succeed exceed proceed	precede accede recede secede concede intercede

When a prefix is added to a word, the spelling of the word itself remains the same.

Examples

il + literate = illiterate
in + numerable = innumerable
im + mortal = immortal
un + certain = uncertain
dis + approve = disapprove
mis + step = misstep
re + organize = reorganize
over + rule = overrule

When the suffixes *-ness* and *-ly* are added to a word, the spelling of the word itself is not changed.

Examples

sure + ly = surely
real + ly = really
usual + ly = usually

useful + ness = usefulness
polite + ness = politeness
stubborn + ness = stubbornness

Exceptions

y to i – empty = emptiness easy = easily
true and due – true = truly due = duly

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More Rules of Spelling

Drop the final e before a suffix beginning with a vowel.

Examples

share + ing = sharing
hope + ing = hoping
care + ing = caring
love + able = lovable

fame + ous = famous
imagine + ary = imaginary
admire + ation= admiration
force + ible = forcible

Exceptions

mile + age = mileage
singe + ing = singeing
peace + able = peaceable

dye + ing = dyeing
change + able = changeable
advantage + ous = advantageous

Keep the final e before a suffix beginning with a consonant.

Examples

nine + ty = ninety
hope + less = hopeless
sure + ly = surely

care + ful = careful
use + less = useless
pave + ment = pavement

Exceptions

whole + ly = wholly
due + ly = duly
true + ly = truly

nine + th = ninth
awe + ful = awful
judge + ment = judgment

Words ending in *y* preceded by a consonant, change the *y* to *i* before any suffix not beginning with *i*.

Examples

fifty + eth = fiftieth
lazy + ness = laziness

worry + ed = worried
mystery + ous = mysterious

Exceptions

one syllable words

shy + ness = shyness
spry + ly = spryly
sky + ward = skyward

Double the final consonant before a suffix that begins with a vowel if both of the following conditions exist: 1) the word has only one syllable or is accented on the last syllable, and 2) the word ends in a single consonant preceded by a single vowel.

Examples

drop + ing = dropping
plan + ed = planned
sit + ing = sitting

occur + ence = occurrence
propel + er = propeller
control + ed = controlled

Exceptions

jump + ed = jumped
appear + ance = appearance

tunnel + ing = tunneling
travel + er = traveler

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Practice

Proofread the **spelling** *in the following note. Circle the mistakes, and then rewrite the letter below.*

Deer Archie,

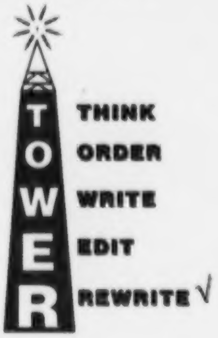
Their are alot of problems with the knew spaceship you sold me. I tried to fire it up last Wensday, the 8th of Febuary, but it wuldn't budge. I followed you're directions too the letter. If I couldn't fly it, I decided I wood just sit in it and uze it's luxuries. However, the radios won't work and the err conditioning only supplys heat. What do you and you're company suggest? This spaceship is a necesary part of my plan to move to Jupiter.

Sincerly,

Glenn John

The R in Your TOWER: Rewrite after You Proofread

After you have gotten your writing into the paragraphs, sentences, and word choices that will best convey your message and points, you are ready to do a final and very important check. This last check is called *proofreading*. When you proofread, you check your work for misspellings, typing or word processing mistakes, omitted words, and any other problems you have not yet caught.

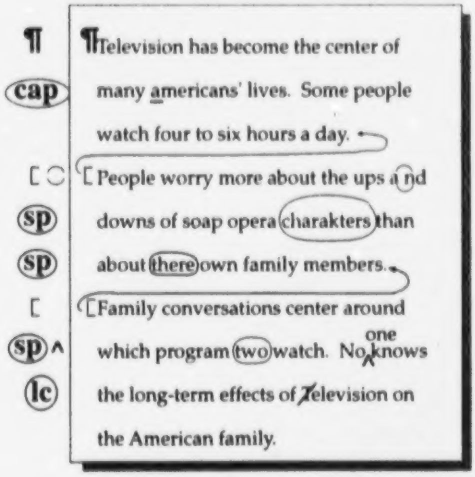


Use the techniques below when you proof your writing.

1. Say each word slowly and aloud. Don't rush through your proofreading or you will read what you think you wrote rather than what is actually on the paper.

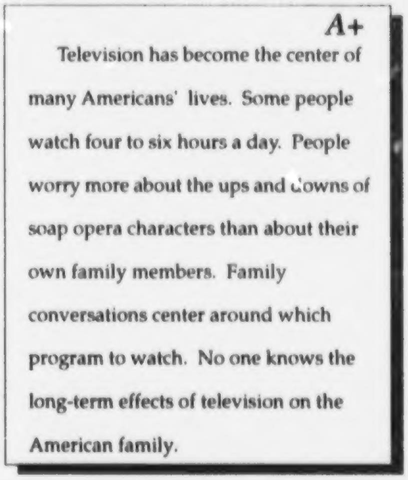
2. Keep a list of your common spelling mistakes. Glance at these before you proofread and then double-check these words when they appear.

3. Read backwards to check your spelling. Start at the end of your essay or paragraph and read to the beginning. This will force you to look at each word. Study the examples below.



¶ ¶Television has become the center of
cap many americans' lives. Some people
watch four to six hours a day.
[⊂ [People worry more about the ups a nd
sp downs of soap opera charakters than
sp about there own family members.
[[Family conversations center around
sp ^ which program two watch. No $\overset{\text{one}}{\wedge}$ knows
lc the long-term effects of ~~T~~elevision on
the American family.

Before Editing and Proofing



A+

Television has become the center of many Americans' lives. Some people watch four to six hours a day. People worry more about the ups and downs of soap opera characters than about their own family members. Family conversations center around which program to watch. No one knows the long-term effects of television on the American family.

After Editing and Proofing

Use these professional copyediting symbols as you proofread your writing. Use them for every piece of writing you do or when you are editing someone else's work.

Copyediting Symbols

Type of Correction Needed	Margin Mark	Editor's Mark
Insert missing item	^	Proofre$\overset{a}{\wedge}$ding is fun.
Insert space	#	Proofreading$\overset{\#}{\wedge}$is fun.
Insert period	⊙	Proofreading is fun⊙
Delete	℘	Proofreading~~s~~ is fun.
Close up extra space	⁀‿	P⁀‿roofreading is fun.
Make lowercase	(lc)	Proofreading is ~~F~~un.
Capitalize	(cap)	proofreading is fun.
Use italics	(ital)	Proofreading is fun.
Underline	(underline)	Proofreading is fun.
Transpose	(tr)	Proofreading fun is.
Don't abbreviate	(wo)	The class is 3 credit (hrs.)
Abbreviate	(abbr)	The stool is 3.5 (feet) high.
Check spelling	(sp)	(Proofreeding)
Leave it as it was; ignore editing marks which appear above the dots	stet	The stool is $\overset{4}{\cancel{3.5}}$ feet high.
Enclose in quotation marks	$\overset{''}{\vee}$ $\overset{''}{\vee}$	$\overset{''}{\vee}$Proofreading is fun,$\overset{''}{\vee}$she said.
Enclose in parentheses	parens	This (proofreading) is fun.
Center	][	]Proofreading is fun.[
Move left	[	[Proofreading is fun.
Move right	]	]Proofreading is fun.
Fix this sentence fragment	(frag)	(Because the stool is 3.5' high.)
Equalize spacing	(spacing)	Proofreading⁀is‿fun.

Study the tips below to help you edit your essay.

Editing Tips

1. **Wait a while before you edit** to get some distance from the content.
2. **Reread the writing as if it were someone else's.** We tend to be overly critical of our own work.
3. **Identify strong aspects of the writing.** It is important to acknowledge what you're good at, as well as what you need help with.
4. **Ask questions** if you're not sure whether you've made a mistake. Even if you were right, you'll feel more confident the next time.
5. **Read your writing aloud.** Hearing your words helps you identify mistakes you might overlook reading silently.
6. **Point to your words as you read them.** This will help you read what is actually there, instead of what you think is there.
7. **Write clear copies for yourself** and your other proofreaders. A paper covered with corrections is hard to proofread.
8. **Read for one type of error at a time**—spelling, sentence structure, or grammar.
9. **Keep a record in a notebook of your common mistakes** and how to correct them.
10. **Use all of the tools available to help you edit**—spell checkers and grammar checkers, dictionaries, knowledgeable people, etc.

Practice

Edit the paragraph below by using the **copyediting symbols** *from the chart on page 308. Use another sheet of paper to rewrite the paragraph correctly.*

Why I Don't Park in Parks Late at Night

last week I wanted to do some thinking late at nite so i borrowed my brothers old car and parked in the park the music on the radio was interrupted by an emergency bulletin someone had escaped from prizon who uzed a hook to latch onto the car handles of cars the kind of car handles that can only be found on older cars like my brothers as soon as i heard the report i got out of the park as quickly as i could when i got hoem i opened the car door and found a hook hanging from the door handle.

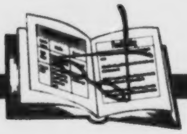
Practice

Edit *the paragraph below. Then* **rewrite** *the edited paragraph making the necessary revisions on the lines that follow.*

Students Fail for Many Reasons

by Student A

Students half found many different ways to succeed here are some. Like doing things ahead of time so they can check and recheck their work. Then there is going over the assignment with their teecher. Of course, the most important were being sinserely interested in the work. If u half to do it, u mau as wheel take an interest. Why waste your time by listenning and by not doing goo work. Uze today to prepare for tommorow.



Application

Complete the following checklist as you **revise, edit,** *and* **proofread** *your essay using the chart on page 309. Then* **rewrite** *your essay into a finished copy.*

Revision Checklist

Category	Yes	No
Content		
1. Is there a main idea or claim in each paragraph?		
2. Do all the sentences relate to the main idea?		
3. Is there information in the paragraph that is unnecessary?		
4. Are specific details used to support the main idea?		
5. Is the writing organized?		
Style		
1. Are your words too general or vague?		
2. Are your sentences varied and interesting?		
Mechanics		
1. Are there spelling errors?		
2. Are there grammar or usage errors?		
3. Are there capitalization errors?		
4. Are there punctuation errors?		
Appearance		
1. Is there proper spacing between sentences, paragraphs, and sections?		
2. Are the paragraphs indented correctly?		
3. Is the handwriting or word processing neat and easy to read?		
4. Are there any unnecessary marks on the page?		
5. Are the margins correct?		

Congratulations, you have now completed the final copy of your expository essay.

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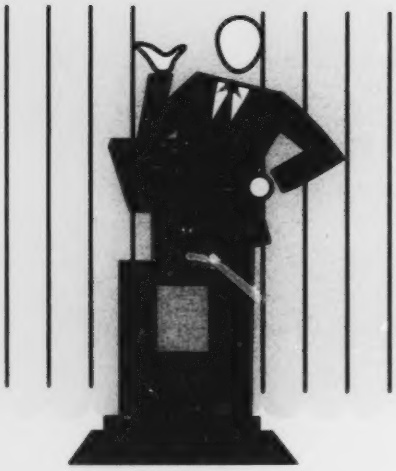
Unit 5: Listening, Viewing, Speaking—Communicate!



Unit 5: Listening, Viewing, Speaking—Communicate!

Overview

Few things in life offer us as much pleasure as speaking and hearing language, and viewing images. We soothe a grieving friend with kind words, we hear a song that reminds us of a friend or place, and we see a painted picture that helps us feel the wonder of life. Language and images are mediums of communication. We use them to send and receive messages. These messages can be used in valid and honest ways. We use messages to inform ourselves or others about important happenings in our communities. We use messages to try to persuade others of important ideas and behaviors. We are moved to stop smoking by images of lung cancer victims. We are persuaded by speeches to vote for worthy presidential candidates—candidates for president of the United States and of your high school's student council.

These messages can also be used in invalid and dishonest ways—for example, to persuade someone of something that is not true. We see ads that make untrue claims about products. Advertisements claim that just owning a car or drinking a soft drink can bring us romance, excitement, and a sense of self-worth. We hear speeches in which candidates for a political office claim they can make us all wealthy or quickly and easily stop crime on our streets.

Learning how to separate the truth from the exaggerations and the lies is an important skill for anyone who wants to make good decisions. Being a well-informed voter and a wise consumer is not easy. The world is filled with images and words flying at us all day long, trying to persuade us to do this, buy that, vote this way.

In this unit you will study the propaganda techniques used in advertising and speeches. To fully understand these techniques, you will create your own commercial or advertisement and compose and deliver your own political speech.

Because this is a unit on communicating in a valid and respectful way, you will also learn and practice how to participate in a class discussion. Anyone can take the floor and speak in a discussion. However, a good participant knows how to improve a discussion by being both a good speaker *and* a good listener!

Vocabulary

Study the vocabulary words and definitions below.

advertising	publicly announcing or describing what is good or special about something
body language	the act of sending or receiving messages through gestures, facial expressions, or any other body movement or posture
connotation	meanings that come from the emotions or ideas readers associate with particular words
enunciation	the clear and distinct voicing of words
pitch	the highness or lowness of a spoken word (or any sound)
pronunciation	the act of saying words correctly, as they are listed in a dictionary's guide of how a word is spoken
propaganda	any organized attempt to influence someone's thinking or actions
tempo	the speed at which words (or any sounds) are spoken
volume	the loudness or softness of a spoken word (or any sound)

The Language of Advertising: "And Now, a Word from Our Sponsor."

When we hear those familiar words, "And now, a word from our sponsor," we know that someone is trying to sell us some product, to influence our thinking, or even to change our lifestyle. If we decide that we like or want the product or idea, the advertisement has worked. **Advertising** is publicly announcing or describing what is good or special about something, some idea, or some behavior. It influences our lives in many ways—the clothes we wear, the cars we drive, even the political candidates we vote for. We are all influenced by advertising in some ways. Through advertising we have learned the horrors of body odor, the burn of athlete's foot, the embarrassment of pimples, and the loneliness experienced by those with bad breath.

If you want to try to escape ads, you will have to lock yourself in your room. Even then, you must not turn on your television or radio. You must not use your computer to log on to the Internet. You must not open the pages of a magazine or newspaper. And even after taking these extreme precautions, an ad might slip through. Perhaps you start to hum a tune, only to realize that it is a jingle advertising fast foods or the make of car.

You can't hide from ads. Even if you could, you might not want to. You may want to know what new CD players or athletic shoes are on the market. You may want to know how a presidential candidate feels about nuclear weapons or welfare. Rarely, however, does an ad simply tell you what a pair of basketball shoes is made of and how much it costs. Rarely does a presidential candidate buy 30 seconds of television time to tell you the bare-bones truth. Instead, advertisers have developed a complex way to sell their products.

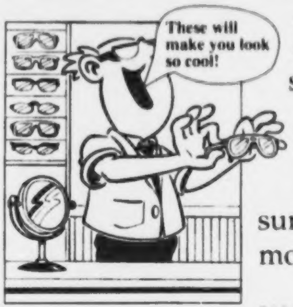
How, then, can you protect yourself from the catchy methods used in ads? How can you end up with basketball shoes that are a good value rather than ones from companies that spend zillions of dollars to persuade you that they are the best? How can you recognize when a presidential candidate is playing on your emotions? Your best strategy is to learn the many propaganda techniques that advertisers use to move you to buy something or behave in a particular way. **Propaganda** is the name given to any organized attempt to influence someone's thinking or actions.

Many of the claims made in advertisements are not logical. These claims attempt to get us to believe something that is not true. If I were to tell you that putting a waste dump near your house will freshen the air in your neighborhood, you would not believe me. You know that the cause (a waste dump) will not produce this effect (sweet-smelling air). But if I tell you that in exchange for money I will give you popularity or self-confidence or romance, you will *want* to believe me. Therefore, you will be more open to putting your common sense to the side and accepting my claims. Learn to recognize propaganda so you will not let your emotions move you to buy things based on empty promises. Similarly, understanding how propaganda works may help to keep you from choosing a political candidate who spins gold from straw.

The Appeal of Advertising: Selling Status and Happiness for Money

Some advertising is honest and straightforward in its presentation of facts, although it may use catchy words and repetition to be convincing. Sometimes advertisements present half-truths and loaded or misleading words, names, or phrases as a means of persuading people. Most of these techniques appeal to one's emotions rather than to one's common sense.

Similarly, advertisers play on our wish to have high status in our communities. *Status* is the position or standing one holds in his or her group. Advertisers suggest in many ads that we can buy high status. This car will bring you high status. This pair of sunglasses will bring you high status. You either have high status or you do not, many ads claim. In truth, it is hard for many of us not to be persuaded. A lifetime of living surrounded by ads and their claims have convinced most of us in some way that we can buy status.


These will make you look so cool!

We may accept advertisers' messages as truth for many reasons. We grow up seeing that many people around us accept these messages as truth. When we are in elementary school, we begin to notice that middle school and high school kids who wear certain jeans and shoes are given high status. We believe it and then put pressure—peer pressure—on one another to copy what we have seen.

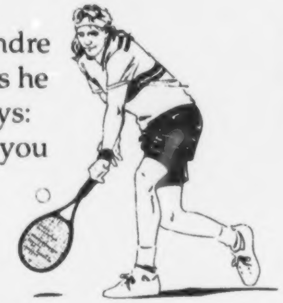
Most of us want to be known as individuals and as people who are independent thinkers. Of course, when we buy things or believe things or say things because others do or because we want to be accepted, we are not acting as independent thinkers. If you really think about it, you'll notice that many ads say this: "Buy this product if you want to be original!" However, it's hard to be an original person when you're taking orders from an ad and wearing something that millions of others are also wearing!

When we can recognize propaganda techniques, we can begin to sort out the fact from the fiction. We may still decide to buy that pair of shoes being hawked on television by Michael Jordan, but our decision should be based on the quality and value of the shoes, rather than on a famous face who is being paid for promoting a consumer good.

The following are some propaganda techniques commonly used in advertising. Each technique is followed by an example of how the technique can be and is used in a television, radio, or magazine ad. Each ad is then followed by an analysis.

Testimonials: using a person, often famous, to endorse a product, an idea, or a person

Example: A commercial shows tennis champion Andre Agassi being photographed with a Canon camera as he hits painted tennis balls on a canvas. A *voice-over* says: "Canon. It's a sure shot!" (A voice-over is the voice you hear that is not being spoken by any character on the screen. It appears to be spoken by someone in the background, someone who has authority.)



Analysis: This commercial suggests that if Andre Agassi selects Canon cameras, there must be something special about them. In addition, you'll feel your pictures are special when you use this camera. However, Andre Agassi is not a professional photographer, and he is not an authority on cameras.

Weasel Words and Phrases: using meaningless words and phrases that sound important

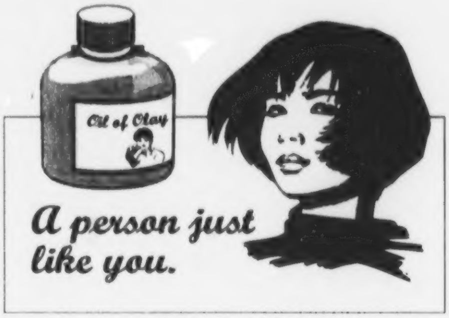
Example: An ad in a magazine shows a young attractive girl wearing a pair of designer jeans. At the bottom of the ad in big bold print are the words, "Find Yourself in Jeans Made Only for You."

Analysis: The ad plays on the words *Find Yourself.* Teenagers often feel insecure. This ad claims to offer a way for teens to find their own identities. However, insecurities or doubts about one's identity will not be cured by a pair of jeans. The ad also claims that these jeans are made only for the viewer. Clearly, however, these jeans were made for anyone who is willing to buy them—they are not specially made for any single person.

Plain Folks: using someone, just like yourself, to persuade you to use a particular product

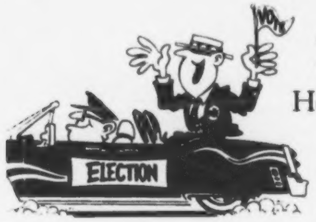
Example: A commercial shows a young woman using Oil of Olay to keep her skin beautiful. The print below reads: "A person just like you."

Analysis: This commercial would have you believe that if this lovely person can create a beautiful complexion with Oil of Olay, you can too. However, she is a model with naturally beautiful skin that most of us will never obtain.


Oil of Olay
A person just like you.

Flag-Waving: connecting a product or idea with patriotism

Example: In a television ad for herself, a presidential candidate says: "A vote for me is a vote for America!"



Analysis: She would like viewers to think that a vote for her is really a patriotic act. However, the only patriotic act a citizen can commit in a voting booth is to vote. Which candidate a citizen votes for is a matter of choice guaranteed by the Constitution.

Card-Stacking: presenting only one side of an issue or leaving out certain information

Example: In an ad for the upcoming election, the president of the United States claims that he has lowered federal taxes.

Analysis: This ad uses a partial truth. True, he has lowered federal taxes, but he has done so by cutting federal aid to the states. Consequently, nearly everyone's state taxes have gone up, or many programs run by the states have been eliminated.

Loser/Winner: claiming that if we don't use a product, we will lose out on our chance for happiness or love or success, etc.

Example: An ad in a magazine for Luvs jeans shows a man surrounded by beautiful women. Nearby, a lonely looking man watches, clearly jealous of the other man's "success." The words below read: "It's Luvs or it's no love."

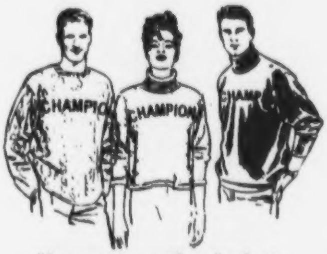
Analysis: True, there are men and woman who attract more admirers than other people. However, even if a piece of clothing could attract others, other people would soon see past the clothing. In addition, this ad attempts to make us think that "success" can only be measured in terms of one's love life. There are, however, many ways that one can find a sense of worth and success in life.

Name-Calling: using negative terms about other products or people to promote a particular brand or person

Example: In a television commercial, a voice-over says: "Four out of the last five Glenda Canyon Road Race Winners ran on T.R. Goodtreads. Kelly Tires and Michelin Tires ran the race also, but they came up a little...well, a little flat!"

Analysis: The claim may be true that "four out of the last five" winners ran on this brand of tire. However, it's unfair to call these other tires "flat," for T.R. Goodtreads may have used their large resources to pay the winning car owners to use their tires. They also may have paid most of the car owners to use their tires, thereby insuring that the winner would be using their tires.

Bandwagon: being urged to do something just because everyone else is supposedly doing it



Have you noticed what everyone else is wearing these days?

Example: An ad in a magazine shows a large group of attractive high school students all wearing Champion sweatshirts. Below the picture are the words: "Have you noticed what everyone else is wearing these days?"

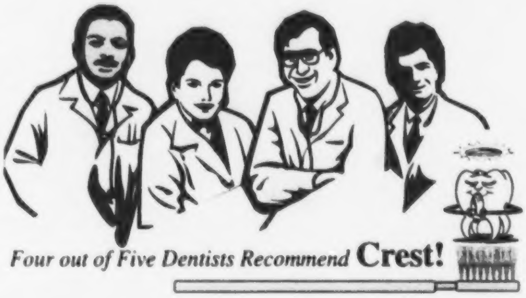
Analysis: The picture and caption suggest that you should join everyone else in wearing this brand of sweatshirt. However, the notion that *everyone else is wearing this brand and so shouldn't you* is not a very good reason for buying and wearing this sweatshirt. There may be better sweatshirt values on the market. In addition, do students really want to let the crowd choose the clothes they will wear?

Snob Appeal: associating prestige or elitism with a particular product

Example: In a television commercial, a smartly dressed man and woman drive their Lexus along manicured country roads to an exclusive looking restaurant, while a voice says: "You can drive there, or you can drive there with style. It's your choice."

Analysis: This ad is another example in which consumers are offered high status in exchange for money. It suggests that others will see you as having style if you are seen in this car.

Playing the Numbers: using statistics to make a product or idea attractive



Four out of Five Dentists Recommend **Crest!**

Example: The voice-over in a commercial claims that four out of five dentists recommend the active ingredient in Crest.

Analysis: True, dentists do think the active ingredient, fluoride, is important to healthy teeth. However, there are 20 other brands of toothpaste that also contain this active ingredient.

Application

Identify the **propaganda techniques** *used in each of the following examples. Write the correct techniques beside each number.*

Bandwagon
Flag-Waving
Plain Folks
Testimonials
Loser/Winner
Card-Stacking
Name-Calling
Snob Appeal
Weasel Words
Playing the Numbers

____________________ 1. "Using Dream Girl cosmetics will make any young woman look sensational."

____________________ 2. "You can use a charge card or you can use the one millionaires use—the Prestige charge card. Aren't you worth it?"

____________________ 3. "The number one tennis player wears only one brand of tennis shoes: Converse! He says it's the difference between winning and finishing second."

____________________ 4. A picture shows a race car driver holding a trophy above his head. Below the image is the caption, "Marlboro. First to the finish line. Where do you want to finish?"

____________________ 5. "The American cowboy is a special breed —he's a rugged, strong, and protective man who wears a cowboy hat, boots with spurs, and Levi Jeans."

____________________ 6. The chairman of a very large corporation says the following: "We gave fifty thousand dollars to charitable organizations last year. We are a kind and gentle company!"

____________________ 7. "As governor of your state I slashed the budget. Elect me as president and I will do the same for the whole country!"

____________________ 8. A speaker urges your entire school to boycott lunch to show support for an open campus. He says: "Every other school in the state has an open campus. Shouldn't yours?"

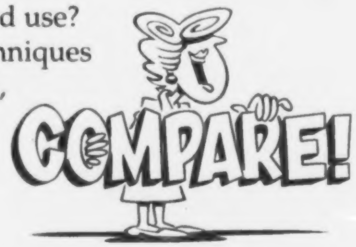
____________________ 9. "Sparkle contains fluoride—the ingredient that eight out of 10 dentists recommend for fighting cavities. Buy Sparkle so your teeth will get the protection of fluoride!" (Note: Most other brands of toothpaste also contain fluoride.)

____________________ 10. A candidate for Student Council President says: "My opponent gets all A's every semester. Do you want an egghead for president?"

Interpreting Advertisements: Searching for the Truth

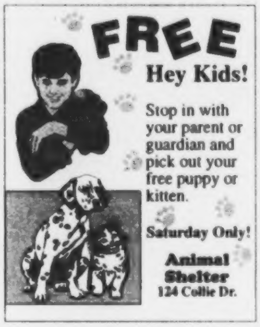
Most of the ads we see or hear come at us in brief bursts. They rely on quick images or a brief voice-over which seems to come out of nowhere, and seems to have authority. Effective ads are the ones that are most difficult to analyze. They make us feel rather than think. However, with a few skills, you can learn to read them—to understand how they attempt to work on us. To analyze an ad, apply the following questions:

- What item or behavior is being sold? (Is it a consumer item such as a car or pair of jeans or mouthwash? Is it a behavior such as voting for a political candidate or joining a religious group?)
- Does the ad attach something to the product being sold? (Does the ad sell high status with a car? Does it sell romance with a pair of jeans? Does it sell a return to a Great America with a political candidate?)
- What emotion or desire does the ad hope to touch? (Does the ad aim at our need to be well liked? Does it aim at our desire to have high status? Does it aim at our desire to feel younger or older? Does the ad sell a desire to return to a better or wealthier time?)
- To what audience or age group does the ad speak? (Does the ad use young adults or senior citizens? Would young adults or middle-aged persons or senior citizens identify with the product? Would young adults or middle-aged persons or senior citizens identify with whatever is attached to the product?)
- What persuasion technique(s) does the ad use? (Does the ad use a testimonial or the techniques of flag-waving, name-calling, plain folks, etc.?)



Practice

Circle the letter of the **audience** *to which each ad is aimed.*



FREE

Hey Kids!

Stop in with your parent or guardian and pick out your free puppy or kitten.

Saturday Only!

Animal Shelter
124 Collie Dr.

1. In the advertisement to the right, which best describes the population to which the ad may appeal?
   a. children
   b. retired senior citizens
   c. college students
   d. newlyweds
2. Songs are a popular medium for expressing personal feelings and attitudes. To which of the following groups would these song lyrics appeal: "I want to hold your hand; I want to hold your hand."
   a. senior citizens
   b. young lovers
   c. children on a playground
   d. families
3. In a magazine advertisement, a man who is bald states that his hair grew back after he used *Hair Grow*. To which group listed below would this ad most appeal?
   a. men who are comfortable being bald
   b. women with long hair
   c. men who are uncomfortable being bald
   d. mothers of children whose hair has not begun to grow
4. An ad for a new weight loss program shows young, athletic men and women jogging in beautiful sports clothing. To which group listed below would this ad most appeal?
   a. overweight people who are comfortable with their weight
   b. overweight people who want to wear beautiful clothing
   c. senior citizens
   d. children in elementary school

Circle the letter of the **message** *each ad attempts to send.*

5. A movie ad for *Vampire Feast* shows a man in a tuxedo whose grin reveals large, bloody fangs, and a woman in a low-cut evening gown beckoning to the viewer with sharp, black fingernails. To which group listed below would this ad most appeal?
   a. preschool children
   b. teens and others who like frightening horror films
   c. parents who want to see a film about a happy family
   d. fashion designers who like movies about school life

6. A politician's campaign slogan says that she is "The People's Choice." Choose the statement that best fits the message the candidate wants to convey.
   a. Only the privileged few will vote for the candidate.
   b. The candidate is compared to a grade of meat.
   c. All of the people like the candidate.
   d. The candidate has appeal only for minority groups.

7. An automobile ad shows a popular movie star driving up to the Academy Awards show. The reader is supposed to think which of the following about people who own this car?
   a. Only the rich and famous can afford this car.
   b. All people who drive this car win awards.
   c. People who buy this car can be like the rich and famous.
   d. This car is the official car for Hollywood stars.

8. An ad for Baci Vanelli jeans shows attractive teens in freeze-frame poses teasing and laughing with one another. The ad suggests that people who wear Vanelli jeans
   a. are more attractive and have more fun.
   b. are likely to become astronauts.
   c. prefer formal activities like operas and White House receptions.
   d. ride with motorcycle gangs.

Practice

On the lines below, describe a **television ad** *that uses the* **propaganda technique** *to sell a product, charity, political candidate, or behavior.*

1. Testimonial: ____

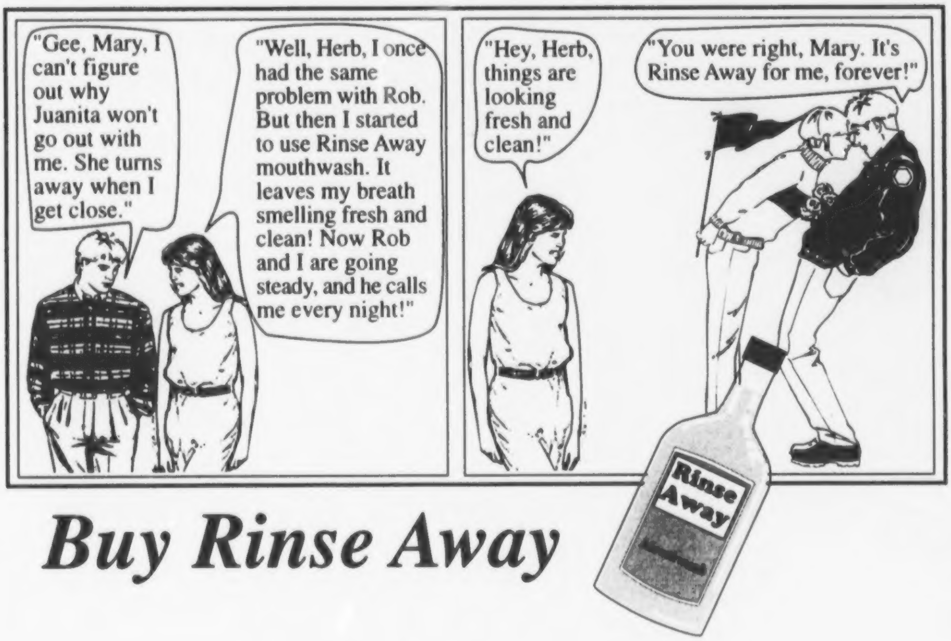
2. Bandwagon: ____

3. Snob Appeal: ____

4. Plain Folks: ____

Practice

Read the **advertisement** *below, and answer the questions that follow.*


"Gee, Mary, I can't figure out why Juanita won't go out with me. She turns away when I get close."
"Well, Herb, I once had the same problem with Rob. But then I started to use Rinse Away mouthwash. It leaves my breath smelling fresh and clean! Now Rob and I are going steady, and he calls me every night!"
"Hey, Herb, things are looking fresh and clean!"
"You were right, Mary. It's Rinse Away for me, forever!"
Rinse Away
Buy Rinse Away

1. What item or behavior is being sold? ____________________

    ____

    ____

2. Does the ad attach something to the product being sold? ______

    ____

    ____

3. What emotion or desire does the ad hope to touch? ____________

____

____

4. To what audience or age group does the ad speak? ____________

____

____

5. What persuasion technique(s) does the ad use? ________________

____

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____

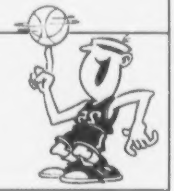
Positive and Negative Words: Persuasive Techniques

Another persuasive technique is the use of words that we have come to see as positive or negative. For example, if the word *used* makes us think a product is no longer of value, an ad will sell a *used* item as *pre-owned*. The negative of a car having only part of its life left is transformed into a positive—someone else has taken care of all the kinks and bugs in the car!

Certain words we use have taken on associations and emotional coloring that affect how we respond to them. Both *slender* and *skinny* describe someone who is thinner than the average person. Nevertheless, to be *slender* is fashionable, to be *skinny* suggests that one ought to gain weight. The word *slender* has a positive connotation, or association. The word *skinny* has a negative connotation, or association.

Advertisers or anyone wanting to add a good feeling to their images or language may use positive words. To describe someone who is reluctant to spend his money, you could use the word *frugal* or the word *cheap*. *Frugal*, however, would make him a smart spender, whereas *cheap* would make him appear selfish.

Words that carry strong connotative value can be used to influence people's feelings and thinking about an issue, subject, or consumer product. When we watch or listen to advertisements, we want to recognize when we are being moved by connotative language. Is that car *slender* or is that car just *small*?

Positive Words	**Negative Words**
He *chatted* with me all through the afternoon.	He *jabbered* at me all through the afternoon.
He is *devoted* to his art collection.	He is *fanatical* about his art collection.
He *showed* me his new basketball shoes.	He *flaunted* his new basketball shoes. 

Practice

The **connotative** *words we choose to use in our writing and speech can have a profound impact on the messages we send and on those we receive. Answer the following questions with a short answer.*

1. As a high school student, which of the following terms would you prefer to be called—*child, kid, juvenile, teenager, adolescent, young adult?* Why?

   Which of the above terms do you find most offensive? Why?

2. If you were over the age of 65, would you prefer to be called a *senior citizen* or an *old person*? Why?

3. If you were an officer of the law, would you prefer to be called *cop* or *police officer*? Why?

4. If you had no money, would you prefer the term *poor, needy,* or *low income*? Why?

Propaganda: Separating Truth from Exaggeration

A good way to learn to read the propaganda and persuasive reasoning in ads is to produce some yourself. Most ads are based in some truth. However, the advertisers exaggerate that truth to make the product or belief something more than it really is in reality. Below is the process for the creation of an ad for a product called *StudyAid*. (Note: *StudyAid* is not a real product.)

StudyAid

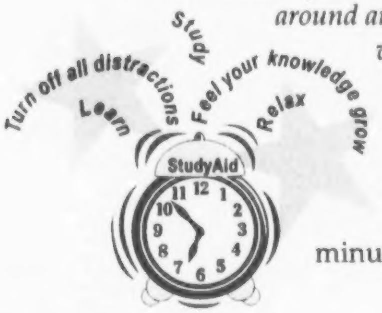
What is it?

StudyAid is a small talking clock. It is similar to an alarm clock, except that instead of an alarm it has a voice that speaks.

What does it do?

StudyAid works like an alarm clock. When you begin studying, you push the start button. *StudyAid* then says, in a soothing voice: *Begin your journey to make yourself a successful student. First, turn off all distractions. If you are distracted by the television or music, turn them off. Then, drive your mind as you would a car or a bicycle. Guide it through your study material. Don't push it too hard. As you go, read carefully, write clearly, and think critically. In a short while you'll feel your knowledge grow. Now begin.*

In exactly 30 minutes, *StudyAid* will say, in a soothing voice: *You've studied well. Now take a break and let your mind deeply absorb your new knowledge. Go get a drink or walk around and stretch. In seven minutes, StudyAid will sound a loud but soothing alarm. Return to your study place and begin to study again.*

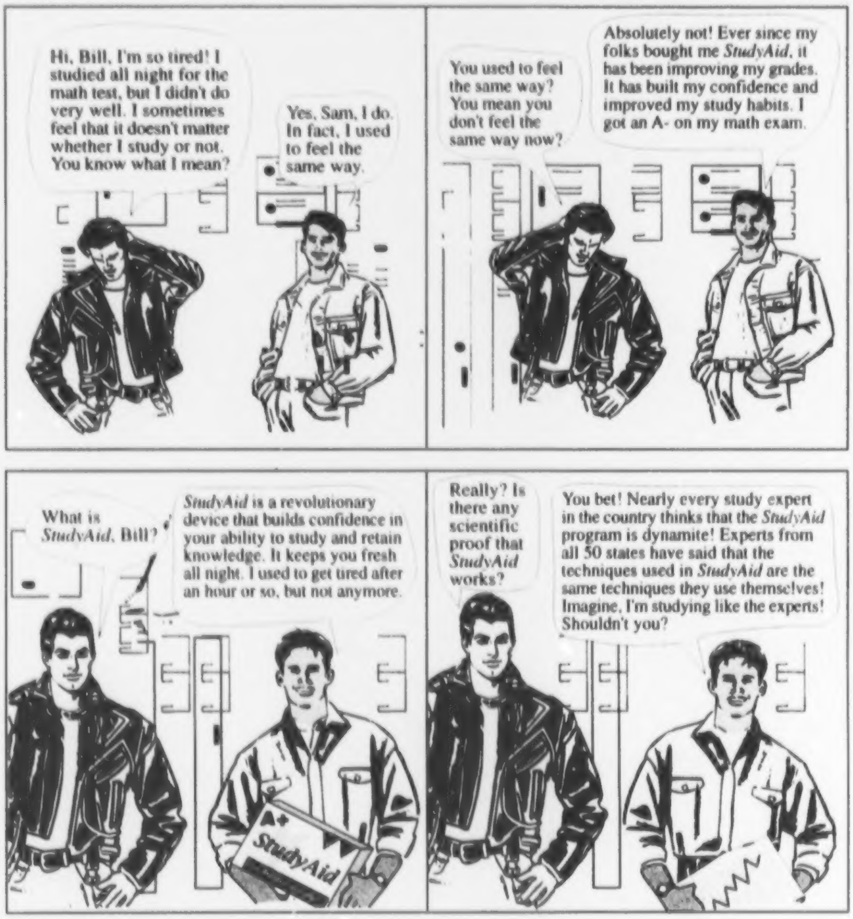


Once you have turned on *StudyAid*, it will continue to alert you every 30 minutes to take a break and then return to your study place and continue. When you are through studying, simply turn the off switch.

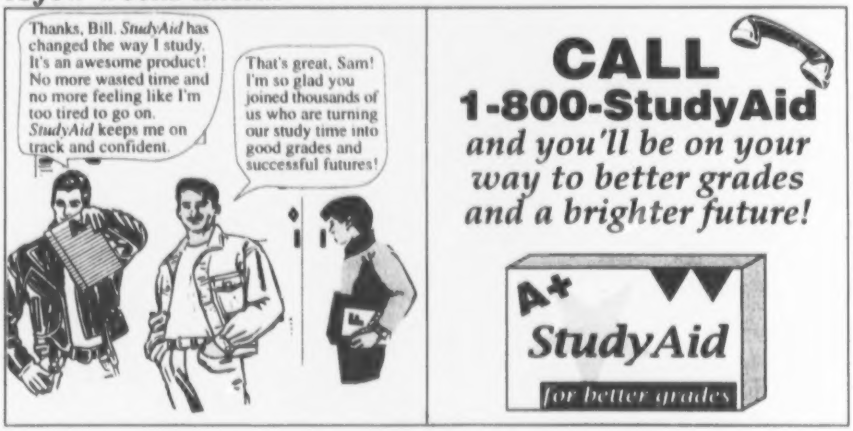
Why does it help?

StudyAid simply takes a few commonly known techniques for studying and turns them into a timing device. Study experts have shown that after studying for about 30 minutes, most high school students begin to lose their concentration. A short break then actually helps students remember what they've studied and helps refresh them to begin studying again.

The following is a representation of a television commercial made for *StudyAid*.


Hi, Bill, I'm so tired! I studied all night for the math test, but I didn't do very well. I sometimes feel that it doesn't matter whether I study or not. You know what I mean?
Yes, Sam, I do. In fact, I used to feel the same way.
You used to feel the same way? You mean you don't feel the same way now?
Absolutely not! Ever since my folks bought me StudyAid, it has been improving my grades. It has built my confidence and improved my study habits. I got an A- on my math exam.
What is StudyAid, Bill?
StudyAid is a revolutionary device that builds confidence in your ability to study and retain knowledge. It keeps you fresh all night. I used to get tired after an hour or so, but not anymore.
A+ StudyAid
Really? Is there any scientific proof that StudyAid works?
You bet! Nearly every study expert in the country thinks that the StudyAid program is dynamite! Experts from all 50 states have said that the techniques used in StudyAid are the same techniques they use themselves! Imagine, I'm studying like the experts! Shouldn't you?

A few weeks later...


Thanks, Bill. StudyAid has changed the way I study. It's an awesome product! No more wasted time and no more feeling like I'm too tired to go on. StudyAid keeps me on track and confident.
That's great, Sam! I'm so glad you joined thousands of us who are turning our study time into good grades and successful futures!
CALL
1-800-StudyAid
and you'll be on your way to better grades and a brighter future!
A+
StudyAid
for better grades

BEST COPY AVAILABLE

The following is an analysis of the different propaganda techniques used in the above commercial for *StudyAid*:

Testimonials: Bill claims that "nearly every study expert in the country" thinks the *StudyAid* program works. Note, however, that we don't find out who has decided that these experts really are experts. Are they students who have done well? Are they people who teach study courses? What makes them experts?

Weasel Words: Bill says that the experts think the program is "dynamite." It's an explosive word, but what is the intended meaning of these experts? Does *dynamite* mean "good" or "great" or…? Similarly, Sam calls *StudyAid* "awesome." This word is used so often that it has lost its original meaning. We know Sam thinks *StudyAid* is helpful in some way, but exactly how and how much is not conveyed in this feel-good word, *awesome*.

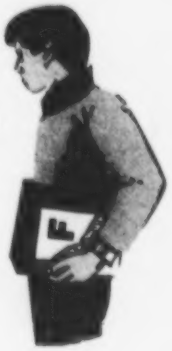
Plain Folks: Note that Bill and Sam are just two typical students. They are plain folks, like you and me.

Card-Stacking: Note that this ad presents a slanted view of *StudyAid*. It may be true that the techniques *StudyAid* urges students to use are helpful; however, these are not new techniques. In addition, these techniques, such as taking a break every 30 minutes, are not a part of the product *StudyAid*. *StudyAid* is just a high-tech alarm clock. Anyone could do what *StudyAid* does simply by setting an alarm clock or just glancing at a clock every now and then. *StudyAid* is a clock that helps you keep track of time. Did the experts say that *StudyAid* is effective or just that the techniques *StudyAid* tells students to use are effective? It also uses an electric voice to remind you to relax and turn off distractions. However, anyone could remind himself or herself to do these things simply by hanging a sign in one's study place.

Bandwagon: In the ad for *StudyAid*, Bill says that he is so glad Sam has joined thousands of students who are turning their study time into good grades and successful futures. Bill is suggesting that the rest of us should join everyone else who has jumped on the bandwagon.

Playing the Numbers: In the ad, Bill says that "experts from all 50 states" agree with the techniques used in *StudyAid*. Finding one expert in each state who agrees with these techniques may not be very meaningful. A company which can spend large sums of money could track down someone it considers an "expert" in each state who endorses the techniques used in this product.

Loser/Winner: Notice that in the last frame, there is a student who has received an *F* on his test. This image implies that either you use *StudyAid* and are a winner, like Bill and Sam, or you don't use *StudyAid* and you are a loser, like the student with the failing grade.



As you can see, in this simple and brief ad, at least seven techniques were used to sell a product. All of the techniques were based on some grain of truth. Using a grain of truth is one of the characteristics of many ads. They take grains of truth and try to turn them into mountains.

Practice

Invent a product *of your own.*

What is it? ______________________________

What does it do? ______________________________

____

____

____

Why does it help? ______________________________

____

Describe how you could use some or most of the **techniques** *below to sell your product. (You may not be able to use all the techniques.) Make your claims as closely connected to the facts of your product as you can. However, stretch your claims to make your product seem to be more than it is really.*

Testimonials: ______________________________

____

Weasel Words: ______________________________

____

Plain Folks: ______________________________

____

Flag-Waving: ______________________________

____

Card-Stacking: ______________________________

____

Name-Calling: ______________________________

____

Bandwagon: ______________________________

____

Loser/Winner: ______________________________

____

Playing the Numbers: ______________________________

____

Snob Appeal: ______________________________

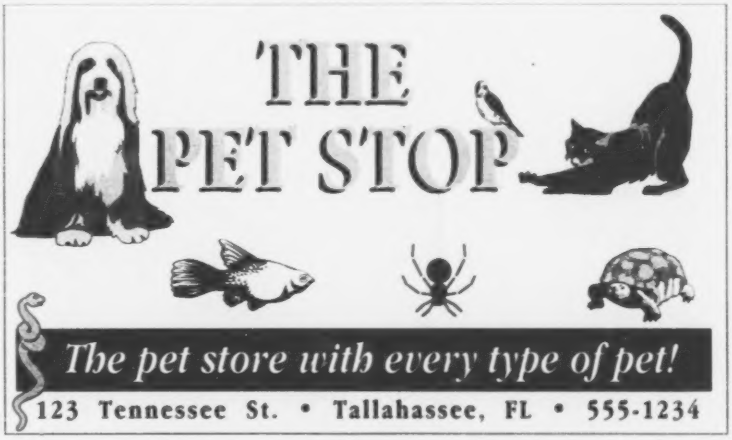
____

Selling Your Product: Making the Pitch

Now that you have created a product, it is time to sell that product. Listed below are guidelines for creating a magazine ad, a script for a radio ad, and a television commercial. Select the one you think would be most effective in selling your product. Use the sales pitches you've already created on pages 340-341.

If you create a magazine ad,

- make your ad no larger than 11½" x 8"—most magazines are about this size.
- remember that most ads are of a single frame. However, if you think a comic-like strip with multi-frames will make an effective ad for your product, then use that form.
- make sure the images and the captions, if there are any, are sharp enough to be seen clearly.
- do not use a complicated idea. Your classmates must be able to see and understand it quickly and completely.
- create images that are catchy rather than complex. Read the section "Using Effective Visual Aids: Pictures That Speak" on pages 343-344 before creating your magazine ad.


THE
PET STOP
The pet store with every type of pet!
123 Tennessee St. • Tallahassee, FL • 555-1234

Example of a made-up magazine ad.

If you create a script for a radio ad,

- make your sentences short and your language simple. Remember: It may be difficult for a person listening to the radio to follow a complex sentence or to clearly hear uncommon words.
- do not use a complicated idea. Your classmates must be able to see and understand it quickly and completely.
- make your ad run either 30 or 60 seconds.

If you create a script with stage directions for a television commercial,

- make your sentences short and your language simple. Remember: It may be difficult for a person watching television to follow a complex sentence or to clearly hear uncommon words.
- do not use a complicated idea. Your classmates must be able to see and understand it quickly and completely.
- make your commercial run either 30 or 60 seconds.
- use at least one visual aid. Your images should be catchy rather than complex. Read the section "Using Effective Visual Aids: Pictures that Speak" below before creating your television commercial.

Using Effective Visual Aids: Pictures That Speak

A visual aid is any material that depends on the sense of sight and is used to enhance a presentation. Visual aids often help to highlight or explain particular pieces of information in a presentation. They also keep the audience viewing and listening.

Your visual aid may be anything from a picture of the product you are trying to advertise, to a chart showing the results of using the product. Remember: Television is primarily a visual medium. Almost every television commercial relies more on visual images than on words.

Visual aids should:

- enhance the product, not distract from it
- hold the audience's attention
- be easy to read and understand
- be interesting

Types of visual aids are objects (including the product), pictures, charts or other illustrations, puppets, computer-generated images, and any other props you can use to enhance the commercial.

Anyone appearing as a character in your commercial can enhance your commercial.

- Have each actor in your commercial wear a costume that fits his or her character.
- Have each actor in your commercial use a voice that fits his or her character.
- Have each actor in your commercial use gestures or other dramatic movements that fit his or her character.

SANTA MARIA

Practice

Create your own ad *using the techniques on pages 342-344. You may (1) draw an ad or make one on a computer that could appear in a magazine; (2) create a script for a radio ad; or (3) create a script with stage directions for a television commercial.*

Application

After each magazine ad is presented, each radio ad is broadcasted, or each television commercial is acted, the class will **analyze the presentation**. *The following questions can be used as a starting point to determine the propaganda techniques being used in each presentation, and how effective they are in selling the product (or idea) to the class.*

1. What item or behavior is being sold?
2. To what audience or age group does the ad speak?
3. Does the ad attach something to the product being sold?
4. What emotion or desire does the ad hope to touch?
5. What persuasion technique(s) does the ad use?

Using Propaganda in Politics: The Honest and Dishonest Political Pitch

CAMPAIGN '92

Many political speeches are given in good faith. The speaker sincerely believes in a position or in a candidate and hopes to persuade others to think similarly. The speaker may want to persuade us that not lowering taxes is a good way to help pay off the national debt. Or the speaker may want us to hear all the good reasons for electing a national or local candidate for political office. If the speaker uses solid evidence and good reasoning to move his or her listeners, then the speech is an honest and helpful one. These types of speeches help us to make informed decisions.

There is nothing wrong with using honest persuasion techniques in a speech (or in an ad). For example, consider the following case. A foreign country, which we'll call *ABC*, has asked for financial aid from the United States. Your research, however, has led you to believe that *ABC* has a fascist government. In a fascist government, the leader and the state have total power; the people have no power. The word *fascist* has a very negative **connotation** to Americans. Using it to describe anything often casts a stain. Hearing the word will most likely help to persuade many of your listeners not to support helping *ABC*. However, in a speech on the issue you use the word because you are sure it is a fair description.

Some political speakers are not so honest. Like advertisers, they use propaganda that is half-true or dishonest. They attempt to appeal to our emotions; they attempt to disable our common sense and our reasoning ability.

A good example of this kind of dishonest speaking occurred during the 1950s. Senator Joe McCarthy began a movement to rid the United States of anyone he considered a Communist. Russia seemed to be a threat to this country; people felt distrust towards anything labeled as Communist. McCarthy used two forms of propaganda to destroy many people's lives. He used *Name-Calling*—using the negative terms *Communist* and *Red* to cast a stain on others. He also used *Flag-Waving*—portraying himself as the real patriot who was only acting to protect this country.

In a more recent example, some very damaging commercials were made about a presidential candidate. The commercials told the story of a presidential candidate who had signed a law while he was governor of a state. One of the effects of this law was to shorten the prison terms of some convicted felons. One of the convicts who had been released early from prison murdered a woman who was a wife and mother. The commercial painted the presidential candidate as soft on crime. This commercial showed one example and offered no other statistics to back up its claim. It was a perfect example of *Card-Stacking*—leaving out important information. The commercial also played on people's fears about rising crime in this country.

S-T-R-E-T-C-H-I-N-G the Truth: An Example of a Dishonest Speech

Clint, a high school student, hoped to persuade his fellow classmates to elect his friend Art Con as president of the Wannabee High School Student Council. He thought that if he stretched the truth a bit and used some scare tactics, he could swing the election in Art Con's favor. He began with the information listed below.

Who is it?

- Art Con is a student at Wannabee High School.
- He is running for Student Council President.

His biography:

- Art Con was born in the city of Wannabee and has attended Wannabee schools all his life.
- He is captain of the Wannabee High School football team and works as a bag boy for ACME Super Markets during vacations.

His qualifications for Student Council President:

- He is a member of the Student Council and has attended all three of the Student Council meetings held thus far.
- He participated with the rest of the Student Council Representatives in rewriting the bylaws of the Student Council.

His plans for improving the school:

- He wants to have the Student Council meet more often.
- He wants to make the school safer by putting video cameras in areas where violence has occurred.
- He wants to make the parking lot bigger so all students can park their cars on campus.

What Art Con knows about his opponent:

- She was not born in Wannabee.
- She is an honor roll student and hopes to be a nuclear scientist.

Clint spun the information listed above into the speech below:

Why Wannabee High School Needs Art Con for President

Today I speak to you on behalf of Art Con. I say right now he is an awesome candidate! He knows what you want—after all he was born in Wannabee and has always attended Wannabee schools. He knows how to lead the Student Council. He is, after all, captain of the football team. What better proof do you need that he knows how to lead? In addition, his summer job has been a great teacher. In his job he has learned to organize many different kinds of things in just a small space. Being able to organize, as any successful business person will tell you, is one of the keys to success!

WANNABEE HIGH

Art Con has also shown how dedicated he is to the Wannabee Student Council. After all, he has attended all of the Student Council meetings. In addition, his knowledge of the Student Council has enabled him to help rewrite the bylaws of the Student Council.

Art Con has great ideas for making this the best high school in the state. First, he will have the Student Council meet more often. Art says that if the Student Council meets more often it will be able to score more touchdowns and lead this high school to glory. He will help make you safe by placing video cameras in those parts of the school where violence has occurred. He will also make the parking lot bigger so each of you can have your own parking space. Why should you have to park off campus and walk the long way here? Do you know another candidate that will turn this school into paradise?

Art Con will make this high school a school that other high schools will envy. Do you want to join him in making his dreams come true, or do you want to be a drag on this school and vote for his opponent? Remember: His opponent was not born in the city of Wannabee. Can we really trust an outsider? And also: His opponent is an honor roll student who wants to be a nuclear physicist. Do you think an egghead really knows what we want? She spends her life with her head buried in a book—how can she know how to have fun and make this a place of good times for all! Vote for Art Con!

Below is this speech reprinted along with an analysis. The analysis appears in italics.

Why Wannabee High School Needs Art Con for President

Today I speak to you on behalf of Art Con. I say right now he is an awesome candidate!

> *The word* awesome *is very general and means only that this speaker thinks Art Con is great. It is an example of a* Weasel Word.

He knows what you want—after all he was born in Wannabee and has always attended Wannabee schools.

> *This could be a helpful experience; however, Art Con may not necessarily know what is good for Wannabee High School. This is an example of* Flag-Waving: *You are to believe that he is patriotic to Wannabee.*

He knows how to lead the Student Council. He is, after all, captain of the football team. What better proof do you need that he knows how to lead?

> *This is an attempt to confuse one kind of leadership with another. Leading a sports team can involve quite different skills than leading a student council does. This is a form of* Card-Stacking.

In addition, his summer job has been a great teacher. In his job he has learned to organize many different kinds of things in just a small space. Being able to organize, as any successful business person will tell you, is one of the keys to success!

> *This example also confuses one kind of skill with another. Organizing a bag of groceries is not the same as organizing a group of people.*

Art Con has also shown how dedicated he is to the Wannabee Student Council. After all, he has attended all of the Student Council meetings.

> *This is a true statement, but it is* Playing with Numbers. *There have only been three meetings thus far. So Art Con's attendance doesn't show more than an average dedication.*

In addition, his knowledge of the Student Council has enabled him to help rewrite the bylaws of the Student Council.

> *Art Con did participate in rewriting the bylaws of the Student Council, but so did every other Student Council Representative! This is an example of* Card-Stacking*—presenting only a piece of information and leaving out the rest.*

Art Con has great ideas for making this the best high school in the state.

> *The word* best *is a* Weasel Word. *What criteria is the speaker using to evaluate all the high schools in the state?*

First, he will have the Student Council meet more often.

> *Meeting more often is not necessarily a way to improve the student council.*

Art says that if the Student Council meets more often, it will be able to score more touchdowns and lead this high school to glory.

> *His reasons for why more meetings would be good are filled with* Weasel Words. *How would a student council "score more touchdowns" or "lead this high school to glory"?*

He will help make you safe by placing video cameras in those parts of the school where violence has occurred. He will also make the parking lot bigger so each of you can have your own parking space.

> *Where would the money to accomplish these two expensive projects come from? In addition, how does the speaker know Art Con can get permission to begin these projects?*

Why should you have to park off campus and walk the long way here? Do you know another candidate that will turn this school into paradise?

> *Here is another* Weasel Word—paradise. *Note also that the speaker is defining a high school paradise as one that has nothing to do with learning.*

Art Con will make this high school a school that other high schools will envy. Do you want to join him in making his dreams come true, or do you want to be a drag on this school and vote for his opponent?

> *This is an example of* Loser/Winner. *Students are given a choice to join Art Con and be a winner or not vote for him and be a loser.*

Remember: His opponent was not born in the city of Wannabee. Can we really trust an outsider?

Calling her an outsider *is a form of* Name-Calling. *It is a negative term used to brand Art Con's opponent.*

And remember: His opponent is an honor roll student who wants to be a nuclear physicist. Do you think an egghead really knows what we want?

> *Again, this speaker uses* Name-Calling *to cast a shadow on Art Con's opponent. The word* egghead *has negative connotations. He does not offer any evidence or reason why an honor roll student who wants to be a physicist would not make a good president.*

She spends her life with her head buried in a book—how can she know how to have fun and make this a place of good times for all!

> *Note how the speaker has shifted the purpose of high school from a place to prepare people to be knowledgeable and responsible students and citizens to a place to hang out and have fun.*

Vote for Art Con!

Practice

Invent *your own* **candidate** *including his or her biography, qualifications, plans, and opponent. Be as creative as you wish. However, do not make claims that no one would believe. For example, a candidate who claimed she would make every person in the United States a millionaire would not be believed.*

Who is it? ____

His or her biography: ________________________________

____

____

____

His or her qualifications for Student Council President: ______

____

____

His or her plans for improving the school: ______________

____

____

____

____

What he or she knows about his or her opponent: _________

____

____

____

Practice

Describe how you could use some of the **techniques** *below* **to change the facts** *about your candidate into fiction. Make your claims as closely connected to the facts about your candidate as possible. However, stretch your claims to make your candidate seem to be more than he or she really is. You may not be able to use all the techniques listed below.*

Testimonials: ______________________________

____

Weasel Words: ______________________________

____

Plain Folks: ______________________________

____

Flag-Waving: ______________________________

____

Card-Stacking: ______________________________

____

Name-Calling: ______________________________

____

Bandwagon: ______________________________

____

Loser/Winner: ______________________________

____

Playing the Numbers: ______________________________

____

Snob Appeal: ______________________________

____

Create your own **speech** *using the techniques you've chosen above. Make the length of your speech from two to four paragraphs.*

Effective Presentation Skills: Using Your Voice and Body

Good speakers know that no matter how many good or persuasive ideas they might have, if these ideas are not communicated properly, their ideas cannot be effective. It will be your job to make your speech as persuasive as possible. To do so, you must use the same time-honored skills that good speakers have used for more than two thousand years.

Good speakers use their voices to animate their presentations or bring them to life. This begins with good voice production, which includes the qualities of **enunciation, pronunciation, volume, tempo**, and **pitch**. Use these guidelines to analyze your own voice production.

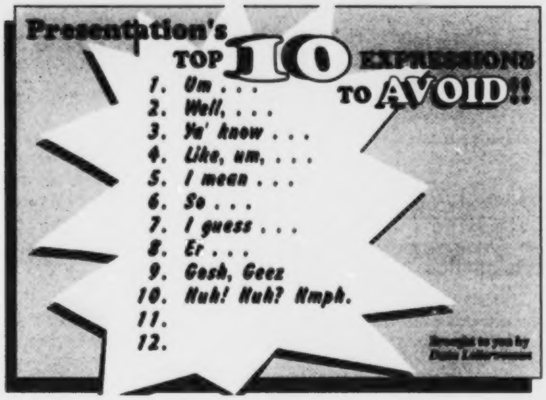
- **Enunciate and pronounce words clearly and distinctly.** Avoid mumbling or running words together. Separate words just enough for them to be heard. Pronounce every sound in each word that you say.

- **Speak at a suitable volume—neither too loudly nor too softly.** Control the volume to express the content of your speech or your feelings. *(Speak softly when reading a poem about a child and loudly when reading a poem about a baseball game.)*

- **Speak at a suitable tempo—neither too slowly nor too quickly.** Pay attention to the natural rise and fall rhythm of the language.

- **Make the pitch of your voice appropriate to what you are expressing—neither too high nor too low.** If you want to calm down the audience, keep the pitch or tone of your voice low and calm. If you want to excite an audience, use an enthusiastic tone or high pitch.

Good speakers also make their speech flow evenly. In casual conversation, people commonly say words and sounds that should be avoided in formal oral presentations. Study the following list and ask a friend to help you identify which expressions you use frequently. Add your own expressions to the list if it does not cover them.



Presentation's TOP 10 EXPRESSIONS TO AVOID!!

1. *Um . . .*
2. *Well, . . .*
3. *Ya' know . . .*
4. *Like, um, . . .*
5. *I mean . . .*
6. *So . . .*
7. *I guess . . .*
8. *Er . . .*
9. *Gosh, Geez*
10. *Huh! Huh? Hmph.*
11.
12.

Many people feel nervous when they speak to a group. Understanding what is meant by a "good speech" and knowing the characteristics of a "good speech" are your best tools for delivering a speech that your particular audience will enjoy.

When we are making presentations, we also need to be aware that we communicate through our postures, our gestures, and our facial expressions. What we communicate with our bodies can either add to or detract from what we are saying. Very large or exaggerated **body language** can cause our audience to watch our movements rather than listen to what we are saying. By being aware of this and learning some body language guidelines, we can improve our *nonverbal communication* as well as our ability to make good oral presentations.

Tips for Using Presentation Body Language

Stand straight, with one foot slightly in front of the other. Keep your posture relaxed and natural. Standing straight will increase your ability to breathe deeply and easily, making your voice quality sound its best.

Maintain eye contact by looking at members of the audience during the entire speech. Be sure to gaze around the room, looking at as many people as possible. Looking at one area or one person will make the listeners uneasy. Moving your gaze will make everyone feel included in your presentation and that you are talking *to* them and not *at* them.

Keep your face expressive. Use your face and body to get the message across to the audience. Make sure that any emotions shown are appropriate to your speech. A cold, stony expression will make you look disinterested and the audience will be lost to boredom.

Use gestures and shifts of posture to emphasize key and important ideas or statements. Let your arms and hands rest naturally at your sides (or rest on a lectern) until they are used to make expressive gestures.

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The characteristics listed on the following chart will help you to deliver a good speech. This, in turn, will help you to gain confidence when you speak to an audience. Use this checklist to practice presenting your speech.

Characteristics of Good Oral Presentations

Elements	Characteristics	Definitions
Preparation	**1. Subject Knowledge**	- the presentation subject is thoroughly researched and the speaker is prepared for any questions that may be asked
	2. Organization	- the presentation material is arranged or put together in an orderly way—using index cards, outlines, or visual materials to keep presentation well paced and on track
	3. Audience Awareness	- the presentation is prepared for the type of audience receiving the information—speaking or writing is appropriate for and understood by the target audience
Speaking	**4. Enunciation**	- words are spoken clearly, without mumbling, making each sound distinct
	5. Pronunciation	- words are spoken according to a dictionary's pronunciation guide
	6. Volume	- the sound produced by the voice is not too loud or too soft; the sound changes during the presentation to match what is being described
	7. Tempo	- the speed at which words are spoken is not too fast or too slow; the speed may change to match what is being described
	8. Pitch	- the highness or lowness of the sound of the voice matches what is being described
	9. Expressiveness	- the presentation (or words) are communicated in a vivid and persuasive manner
	10. Complete Sentences	- the presentation uses a group or groups of words that present a complete thought
Body Language	**11. Eye Contact**	- the speaker looks directly into the eyes of one or more persons—communicates the speaker's confidence, alertness, and empathy with the audience
	12. Natural Gestures	- the speaker uses normal movement of the hands, head, or other body parts to express the speaker's thoughts or feelings—gestures should emphasize presentation points, not distract from them
	13. Good Posture	- the speaker carries or holds his body straight while sitting, standing, or walking—conveys confidence and readiness; slouching conveys the opposite—unreadiness, indifference

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Practice

With a partner, practice **enunciating** *when you say these tongue twisters out loud. Remember, the object is not to say them fast, but to say them clearly. If there are words you cannot pronounce, use a dictionary's phonetic spelling, or ask your teacher to help you.*

Remember: Don't drop the last sound of a word when you speak.

1. The big black bug bit the big black bear.
2. The very merry Mary crossed the ferry in a furry coat.
3. Bring me some ice, not some mice.
4. Twenty talented teachers teaching tiny tots their twice times table.
5. Please sell me some short silk socks and some shimmering satin sashes.

Practice

Rewrite the following words so that if they were spoken correctly, all of their sounds would be heard. Practice **enunciating** *the correct form of each word aloud.*

1. gonna: ______________________________
2. haft: ______________________________
3. could of: ______________________________
4. wanna: ______________________________
5. gettin ready ta go: ______________________________
6. swimmin: ______________________________
7. will ya: ______________________________
8. whad ya half: ______________________________
9. wooda: ______________________________
10. gotcha: ______________________________

Application

Use the form below to apply your **presentation skills**. *Have a classmate* **rate** *you on the following criteria as you practice giving your speech. It is important to remember that you are still practicing and that you can change your technique during this application. Make changes to your speech based on the feedback below.*

VOLUME	**Too Loud**	**Loud & Clear**	**Too Quiet**	**Comments**
TEMPO	**Too Fast**	**Even Pace**	**Too Slow**	**Comments**
PITCH	**Too Low**	**Moderate Pitch**	**Too High**	**Comments**

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Application

Present the speech *you created on pages 354-355 to the class. Use the chart below to improve your speech before presenting it.*

VOLUME	**Too Loud**	**Loud & Clear**	**Too Quiet**	**Comments**
TEMPO	**Too Fast**	**Even Pace**	**Too Slow**	**Comments**
PITCH	**Too Low**	**Moderate Pitch**	**Too High**	**Comments**

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Discussion Skills: The Art of Listening and Speaking in a Group

After each of your classmates presents his or her speech, you will join your classmates in a discussion. In this discussion, your class will analyze the propaganda techniques the speaker used. In other words, you will point out and discuss any of the propaganda techniques you noticed in each speech. During the class discussion, there may be disagreements. For example, one person may think exaggeration used by the speaker was a case of *Card-Stacking*. Another student may think it was a case of *Weasel Words*. Any claims made should be supported. Each person should explain fully his or her claims. Be as thoughtful as possible, but try not to be overly concerned with being right. If another student presents a convincing analysis that differs from your own, consider it sincerely. Perhaps your classmate is right; perhaps you are both right. A good member of a discussion is more concerned with helping the group find the truth than in proving himself or herself right.

A good class discussion does not just happen. It takes everyone participating in a knowledgeable and respectful way. In a group discussion, a group of people sit down together to talk about a problem, to make a decision, or to understand one another's ideas. In the classroom, the topic of the discussion is most often regulated by the subject of the class or the concept that the teacher is teaching. The group discussion is not just a conversation—everyone must be allowed to participate and voice opinions. However, opinions cannot be voiced at the same time as in a free-for-all. To ensure an open and thoughtful discussion, study and use the techniques on the following page.

Techniques for Good Class Discussion Skills

Type	Technique	When Used	When Ignored
Body Language	1. Look at the person speaking	• Helps you to listen and concentrate • Lets the person speaking know that you are listening	• You may become distracted and lose concentration on the person speaking • Person speaking assumes you are not listening—loses confidence
	2. Nod your head when you agree or understand	• Lets person speaking know how you feel and what you do or do not understand	• Person speaking will be unsure if you are following points
	3. Sit up and don't fidget	• Helps you to concentrate on what the person speaking is saying	• You may become tired • You may distract the person speaking and other listeners
Active Listening	4. Take notes on main points	• Helps you to follow the discussion and remember it later	• You may lose track of the main topic of the conversation and have trouble participating
	5. Allow the speaker to pause	• Helps you to review what has been said • Helps the speaker to feel relaxed	• You may be tempted to blurt out something irrelevant • Person speaking will feel rushed and uncomfortable
	6. Ask follow-up questions for further information	• Makes the subject clearer • Allows the person speaking to go over difficult issues again; reassures the person speaking of your comprehension • Encourages other people who are confused to ask questions	• Person speaking may mistakenly assume that you understand what's being said • Other listeners may feel alone in their confusion
	7. Ask open-ended questions *(questions that can't be answered yes or no)*	• Reveals and encourages the speaker to share his thoughts	• Person speaking will not receive any challenge or support to move beyond the original ideas of the presentation
Speaking	8. Stay on the subject	• Allows you to discuss the subject in depth	• You may turn the spotlight on yourself
	9. Summarize/restate the point you are responding to	• Helps everyone to follow the discussion	• You may not be aware that your point has already been made
	10. Make connections	• Helps person speaking and listeners to examine all aspects of the discussion	• Discussion may become disconnected and difficult for participants to follow
	11. Respond to others' points	• Helps everyone to see both sides of the subject and encourages a smooth discussion	• Others may feel their ideas are not being heard
	12. Calmly respond to the feelings behind the words	• Helps to avoid tension and encourages people to be honest and clear	• You may unintentionally hurt someone's feelings—tension may build
	13. Think about where the subject is going	• Helps everyone to stay aware of the time and allow for conclusions and follow-up	• Discussion may become sidetracked or bogged down with issues unhelpful to participants
	14. Do not interrupt	• Helps you grasp the whole point of what is being said • Encourages the person speaking to finish his or her points	• You may anticipate and react to something not yet said • Person speaking may become afraid to voice opinions

Application

Observe a discussion. *It could be in a class, at home, on television, or at a public forum (a county meeting, a political meeting, a government meeting, etc.). As you observe and listen to the discussion,* **take notes** *on the form below, listing ways to have a more effective discussion. Write the members of the meeting an informal letter suggesting ways to improve the discussion.*

Body Language	Techniques Observed	
	Problems Observed	
Listening	Techniques Observed	
	Problems Observed	
Speaking	Techniques Observed	
	Problems Observed	

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Application

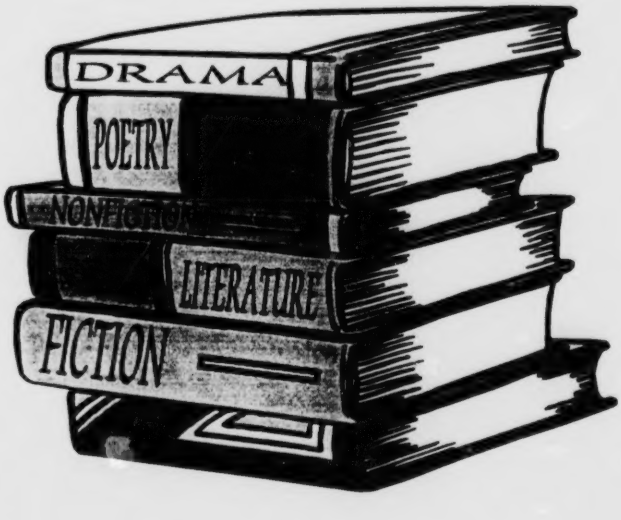
Use the rubric below to help you improve your own **participation** *in class discussions. After each discussion on the speeches given by your classmates, rate your participation. Rate yourself in an objective and honest way.*

Discussion Rubric

	4	3	2	1
Body Language during Discussion:			Total points for Body Language: ______	
Showed Interest	always looked at each speaker ☐	usually looked at each speaker ☐	sometimes looked at each speaker ☐	did not look at each speaker ☐
Stayed Involved	always nodded your head when you agreed or understood ☐	usually nodded your head when you agreed or understood ☐	sometimes nodded your head when you agreed or understood ☐	did not nod your head when you agreed or understood ☐
Used Correct Posture	always sat up and didn't fidget ☐	usually sat up and didn't fidget ☐	sometimes sat up and didn't fidget ☐	did not sit up and did fidget ☐
Active Listening during Discussion:			Total points for Active Listening: ______	
Followed Discussion	always took notes on main points when necessary ☐	usually took notes on main points when necessary ☐	sometimes took notes on main points when necessary ☐	never took notes on main points when necessary ☐
Encouraged Speaker	always permitted speaker to pause without interrupting ☐	usually permitted speaker to pause without interrupting ☐	sometimes permitted speaker to pause without interrupting ☐	never permitted speaker to pause without interrupting ☐
Clarified Points	always asked follow-up questions when more information was needed ☐	usually asked follow-up questions when more information was needed ☐	sometimes asked follow-up questions when more information was needed ☐	never asked follow-up questions when more information was needed ☐
Speaking during Discussion:			Total points for Speaking: ______	
Stayed Focused	always stayed on subject ☐	usually stayed on subject ☐	sometimes stayed on subject ☐	never stayed on subject ☐
Deepened Discussion	always made connections and built on others' points ☐	usually made connections and built on others' points ☐	sometimes made connections and built on others' points ☐	never made connections and did not build on others' points ☐
Encouraged Others	always responded calmly to others ☐	usually responded calmly to others ☐	sometimes responded calmly to others ☐	never responded calmly to others ☐

Now review each of your scores. Work to improve any skills on which you scored a 2 or 1.

Unit 6: Literature—Entertainment and Information


DRAMA
POETRY
NONFICTION
LITERATURE
FICTION

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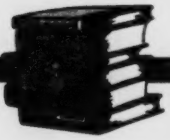


Unit 6: Literature—Entertainment and Information

Overview

What was it like to live in the time of King Henry VIII? What was it like when a man stood on the moon for the first time? Of course none of us can answer these questions first hand! But we can experience what it was like or might be like through our imagination and reading literature.

"*Literature*" is a label for particular writing. It's too bad that the word itself might turn you away from those writings! You might think they are all like the plays of Shakespeare, or dusty old books in the library that no teenager would be caught looking at! Actually, "literature" is a set of artistic writings that are "worthy of being remembered," Daniel Webster said.

There are many types of literature, which we label literary *genres*. These different forms are easily identified. You are familiar with *autobiographies, biographies, dramas, essays, novels, poetry, short stories*, and *speeches*. All literature is fiction or nonfiction, or a combination of both. In this unit you will learn about the differences between fiction and nonfiction, common literary elements, and the different forms of literary genres.

These genres provide a wide variety of entertainment and information. They help to expose us to people and activities that are not easily accessible to us—bringing us customs, cultures, historical situations, and a look into the future. Literature helps us to acquire a better understanding of society and human behavior. Many issues of today's society are reflected in literature—love, marriage, death, changes in gender roles, and ethnic and cultural awareness. Literature also helps to expand our vocabularies through the imaginative descriptions in fantasy and science fiction, the verbal humor in comic selections, and the pleasing language of poetry.

Our ability to use critical thinking skills can also be enhanced through the enjoyment of literature. From the content of the books that we read, we can infer meanings, make judgments, assess values, compare characters and settings, and determine the author's style. These thinking skills allow us to develop our own taste in literature.

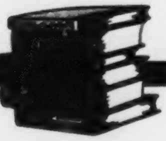
At the end of this unit you will select a piece of literature, analyze it, and decide whether or not you would recommend it to other students. The material throughout this unit will provide you with the tools and knowledge to help you complete this task.

Reading good literature sometimes helps to satisfy needs that we might have: for knowledge, for beauty, and for much more. Literature is writing that has lasting value—its language is elastic and powerful. To a critical reader, literature can open a whole universe of possibilities, take you to exotic places, introduce you to famous people, or teach you about yourself. Once you have unlocked the key to understanding literature, the world is just an open book away!

Vocabulary

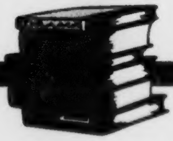
Study the words and definitions below.

anecdote	a very brief account of a true event that is meant to entertain or inform
antagonist	a character in conflict with the protagonist or the main character
autobiography	nonfiction in which the writer tells his or her own life story
biographical sketch	a short work that allows the writer to capture the basic quality of the person's life in a few episodes or a single important event
biography	nonfiction in which the writer tells the life story of another person
character	a person or creature in a literary work
climax	the point of highest interest and suspense in a literary work after which it is possible to foresee the conclusion
comedy	a type of drama or literary work which has a happy ending and often points out human weaknesses and flaws in a humorous way



conflict	a struggle between opposing forces, (often characters); can be internal or external
dialogue	conversation between characters
diary	a day-by-day account of the events that occur in a person's own life
direct characterization	character traits passed on directly by the writer's description of a character
drama	a literary genre in the form of dialogue between characters; meant to be performed and seen rather than read
exposition	an introduction to the people, places, and situation important to the plot
external conflict	conflict which occurs when a person struggles with another person or outside force
falling action	the action that follows the climax
fiction	writing based on imagination; may involve real people or events as well as invented ones

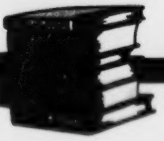
first-person point of view	the teller of the story who is also a character or observer in the story; uses *I* or *me*
genres	different categories into which literary works are grouped
indirect characterization	character traits revealed indirectly by the way a character acts or speaks
internal conflict	conflict which occurs when a person struggles within himself or herself
literary elements	common ingredients that work together to make a story, poem, drama, or biography interesting to read
literature	writings in which expression and form are important features; writing that has lasting value Ex*amples*: poetry, romance, history, biography, essays
metaphor	a comparison between two different or unlike things *Example:* calling a life change "turning over a new leaf"
mood	the feeling created by a story, play, or poem
narrator	the speaker in a literary work



nonfiction	writing based upon real people, events, and facts rather that imaginary ones
novel	a long work of fiction in which characters can be explored in great depth
personification	giving human qualities to an object, animal, or idea *Example:* "The sky is crying."
play	a story written to be performed by actors
plot	the skeleton or outline of a literary work; the sequence of main events and circumstances of a work
poem	writing that is written with a rhythmic arrangement of words and often with rhyme
poetry	a genre written in verse and expressing strong feelings
prose	fiction or nonfiction written in an ordinary form (not poetry or drama)
protagonist	the main character

resolution	the part of the plot that ends the falling action by telling the final outcome
rhyme	sounds at the end of words which are repeated in the writing; used particularly in poetry *Example:* "pop" and "top"
rhythm	a pattern of beats based on stressed and unstressed syllables
rising action	the part of the plot that adds complications to the problems and increases the reader's interest
setting	the time and place in which a story takes place
short story	a genre written shorter than a novel, containing a single theme and fewer characters
simile	a direct comparison between two things using the words *like* and *as* *Example*: "Your smile is like *sunshine*."
stanza	a group of lines in a poem considered a unit

theme	the message of a story or essay
third-person point of view	story told by someone not in the story using *he* or *she* to talk about characters



Fiction and Nonfiction: There Is a Big Difference

In biology we have two major categories of living things: animals and plants. In **literature**, there are two major divisions: **fiction** and **nonfiction**. Remember when you were a small child and you "made up stories" it was considered "lying"? Very simply put, the writer gets to make up stories and it's called "fiction." Parts of the stories may be true. Some fiction writers use real people or events as a jumping off place to weave stories that sound real. Some writers use only their imaginations to create their works of fiction.

Fictional **genres** include short stories, **novels**, fairy tales, fables, most **poetry** and **dramas**, movies and television programs. Regardless of its form, a work of fiction tells a story that is mostly made up.

Sometimes the events can be dramatic, such as a woman entering a burning home to save an elderly neighbor. Sometimes the events can be quite ordinary, hardly noticeable to an observer, such as a young man watering his herb garden. Regardless of whether it tells about high adventure or commonplace experience, a story that has sprung from the writer's imagination is a work of fiction. While we tend to think of fiction's primary purpose as entertainment, many writers of the above genres use their talents to convey their personal beliefs through the **themes** of their work.

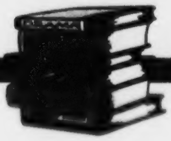
Nonfiction, on the other hand, is based on factual information about real people and real events. Writers of nonfiction do not use their imaginations when writing; instead, they report facts and events exactly as they happened in life. Good, thorough nonfiction writers also use reliable sources upon which to base their information. These writers then organize facts into different ways of looking at the world. They arrange and interpret the facts in ways that show us their opinions about the subjects, the **characters**, the **settings**, and the events. The way that they look at the world, as well as their own personalities, are often revealed in their writing.

We usually read nonfiction in order to be informed. However, many pieces of nonfiction are highly entertaining as well. Biographies, autobiographies, true-to-life adventure stories, diaries, essays, speeches, newspaper and magazine articles, cookbooks, and instructional books of all kinds are examples of nonfiction genres. In addition, some **poems** that pay tribute to real people or commemorate real events are nonfiction as are some dramas, including television documentaries.

Sometimes it is easy to tell the difference between fiction and nonfiction. It is obvious that a story about a super hero or grotesque monster is *fiction* or *false*. We know that it is unrealistic to think that such a tale could be a retelling of factual, real-life events. It is also obvious that a story written by a famous person about her own life is probably *nonfiction* or *not false*. We know that the famous person probably wrote about events that actually happened to her. Basing a story on factual events makes it nonfiction.

Other times it is more difficult to distinguish between fiction and nonfiction. Since all writing is to some degree inspired by real experiences and requires imagination, how do we know which is real and which is made-up? Culture and history can be reflected in works of both fiction and nonfiction. There are many books featuring events such as the Civil War, the sinking of the *Titanic*, and the string of bank robberies by Bonnie and Clyde. Are these books fiction or nonfiction? To answer these questions, it is helpful to consider the author's purpose in writing the literary work. Usually, the main purpose of nonfiction is to inform, educate, or persuade using factual information. The main purpose of fiction, however, is to entertain.

	Fiction	*Nonfiction*
Types	short stories, novels, tall tales, some poetry, comic books, some dramas	true-life adventure stories, essays, biographies, autobiographies, cookbooks, magazine and newspaper articles
Based On	imagination	real people or factual, real-life events
Main Purpose	to entertain	to inform, educate, or persuade using factual information



Practice

Read over the following titles. Put an **F** *beside those you consider* **fiction** *and an* **N** *beside titles you consider* **nonfiction**.

______ 1. *One Thousand Ways to Cook Chicken*

______ 2. "The Adventures of Paul Bunyan and Babe the Blue Ox"

______ 3. "Eating Disorders: A Present Danger" in *Teen Dream* magazine

______ 4. "I Have a Dream," a speech by Martin Luther King, Jr.

______ 5. "Hansel and Gretel"

______ 6. "The Tell-Tale Heart" by Edgar Allan Poe

______ 7. *The Life and Times of George Washington* by Jason Johnson

______ 8. "Mysteries of the Seven Seas: Life on the Ocean Floor" in World Geography Magazine

______ 9. *Programming Your New Edison Video Cassette Recorder*

______ 10. *The Call of the Wild* by Jack London

______ 11. *The Diary of Anne Frank*

______ 12. An after-school television special entitled, *Mom, the Babysitter, and Me*

______ 13. President Clinton's State of the Union Address

______ 14. *One Life to Lead*, a daily afternoon television drama

Practice

Answer the following questions.

1. In the library, poetry is classified as nonfiction. Based on the poetry you have read, would you classify it the same way? Why or why not?

   ____

   ____

   ____

   ____

2. Imagine you are an expert on the American Civil War. You are reading *Gone With the Wind* and recognize much of the historical accuracy. However, you wonder about the characters. Would you consider *Gone With the Wind* a book of fiction or nonfiction?

   ____

   Why? ____________________________________

   ____

   ____

3. A school newspaper article was written about the use of seat belts by teenaged drivers. The reporter interviewed many students in her school for the article. Was the article fiction or nonfiction?

   ____

   Why? ____________________________________

   ____

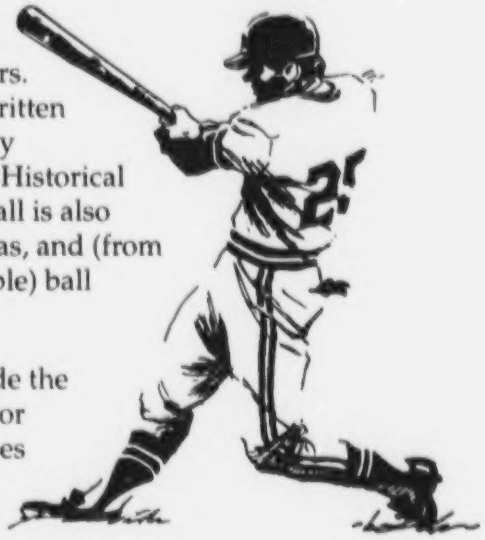
History and Culture in Literature: Bringing the Past to Life

When we "widen our horizon," we see that history and culture influence all people. You probably have students in classes with you or neighbors who come from different countries or cultures. Or you yourself might be from another culture or country. When you get to know people from other cultures or countries, you may compare how you celebrate holidays, how different foods are prepared, and what special observances were celebrated in former homelands. Through our reading, we can also envision other cultures, and we can compare those different cultures with our own.

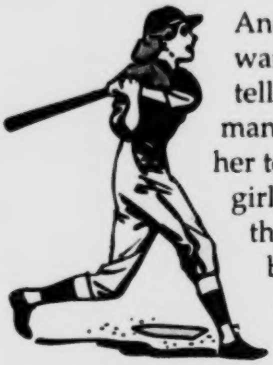
World famous writers are honored with the Pulitzer Prize for literature as they bring people and their cultures to life through the written word. Some past winners include names you may recognize: Americans Ernest Hemingway, Saul Bellow, and Toni Morrison; Columbian Gabriel Garcia Marquez; West Indian Derek Walcott; Nigerian Wole Soyinka; and Mexican Octavio Paz. Many more writers have been honored for their illumination of the human condition and for helping us understand our struggles as human beings.

One characteristic our American culture seems to value is competition, and we give a lot of attention to individual and team sports. National sports, such as baseball, are pivotal in our culture. Everybody can choose to participate, either as a fan or a player on a local team. Young and old, people can share their favorite stories about their favorite team or favorite player, and so can writers. Not only have many books been written about the game itself, but also many biographies about baseball heroes. Historical or factual information about baseball is also available in almanacs, encyclopedias, and (from the collectors' point of view, valuable) ball cards!

History and culture can also provide the background for historical novels. For example, a novelist can tell us stories about baseball players, their



families, and their teams. The writer might use the names of real players, quote sportscasters like Red Barber, but then make up the stories about the other characters in the novel, thus writing historical fiction.



Another novelist may relate a tale about how one girl wanted to become a baseball player. The writer might tell how the girl passed herself off as a male and managed to fool everyone, hitting and running well for her team. In the final chapter, the writer may tell of the girl's disguise being discovered, how she is kicked off the team, but in her continued desire to play, she begins an all-giris' league. Although this story may be based on some historical facts, the story itself is purely fiction.

Historical fiction provides information about cultures and people, even through fictional stories about baseball players. For example, the writer may describe what people wore, how they traveled, and if money turned "rags to riches" players into happy or unhappy people. Historical fiction writers still address these very issues about teams and their players. From the Greek Olympic Games to now, we can read the following writers' themes in their works:

- the purity of the game itself
- a love of competition
- the beginning of competitive sports for women
- racial and gender injustice
- stereotypical personalities in sports
- individual courage
- backgrounds of players
- the good or evil of wealth

Practice

Choose one **fiction** *and one* **nonfiction** *work about your favorite team or your favorite sport player. Complete the following chart with information from your selected readings.*

	Fiction	*Nonfiction*
Title of Work		
What is the setting, or geographical location, of the work? Does it change?		
Which historical events are described in the work?		
What cultural or ethnic influences can be identified in the work?		
What economic backgrounds are depicted in the work?		

Practice

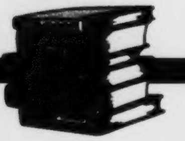
Write one or more paragraphs comparing the **cultural** *and* **historical influences** *present in the two works. Develop your own comparison or use one of the following questions:*

1. How do the cultural and historical influences affect the behavior of the characters?

   Do all of the characters in each work respond in the same way?

2. How do the cultural values shown in these two works differ?

3. In spite of the different cultures and histories in each work, what values are similar in both works?



Application

Read one piece of **nonfiction** *and one of* **fiction** *that are both on the same topic. Compare the two selections by answering the questions below. If you need more space, use your own paper.*

Title of Work of Nonfiction: ______________________________

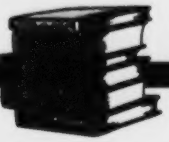
Author: ______________________________

1. What does the author show, explain, or argue in this work? _____

2. What three things did you like about this piece? __________

3. What, if anything, made reading and understanding this piece difficult?

4. How are history and culture reflected in this work?



Title of Work of Fiction: ______________________________

Author: ______________________________

1. What does the author show, explain, or argue in this work? ____

2. What three things did you like about this piece? __________

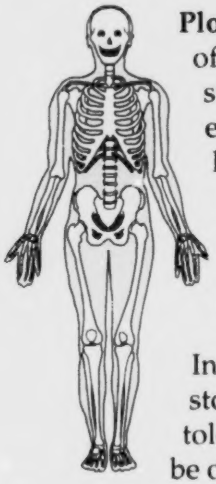
3. What, if anything, made reading and understanding this piece difficult?

4. How are history and culture reflected in this work?

5. Write a short analysis that explains whether you liked the fiction or nonfiction work best.

Common Literary Elements: The Skeleton and the Bones

Everybody knows that cars have wheels and most use gasoline for power. Everybody knows that bread has some type of flour as its main ingredient and a leavening agent. Even literature has certain common ingredients that make the story, poem, or drama interesting to read. These common ingredients are called ***literary elements***. But even as some cars are powered by electricity, not gasoline; and some breads rise because of baking powder, not yeast, so, too, do some literary forms differ from others by using different elements. Not all of these elements appear in every genre. You are already familiar with some of the terms used.



Plot: You might think of the plot as the skeleton, or outline, of a literary work. It is the sequence of events that move the story along from beginning to end. From start to finish, the events of the story are related to one another. One event leads logically to another. The author has one or more reasons for presenting pieces of the plot in his or her pattern. Each event may provide background information; to show or tell something about a character; or to develop or resolve a problem.

In addition, the plot also shows us why things occur in the story. The British author, E. M. Forster, said that if someone told you the king died and then the queen died, they would be only telling you of two events that happened and be describing only half the plot. However, if they told you that the king died and then the queen died of *grief,* they would be describing the whole plot. In other words, the plot includes the cause (the king's death) and its effect (the queens's death).

The plot of many works of literature follow a sequence of the following:

beginning—*exposition;*

middle—the *conflict*, the *rising action*, the *climax*; the *falling action*, and

end—the *resolution* and the *denouncement*.

In the Beginning: Most beginnings give us information. We are made aware of who the main characters are, where and when the story takes place, and any other information we need to make sense of what is to follow. This is called the ***exposition***. Usually, the plot begins with an exposition that introduces the setting, characters, and the basic situation. The exposition or beginning also accomplishes something very essential to the story—it suggests that something will happen to upset the presented situation. So, for example, the beginning of *Little Red Riding Hood* suggests that a young girl will not just stroll happily to Grandma's house. No, something will change to upset this lighthearted and innocent picture.

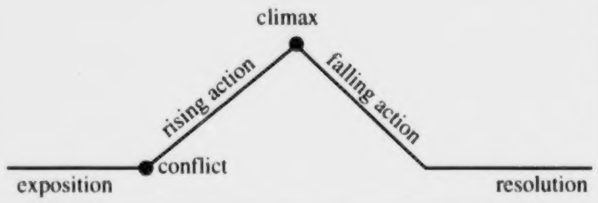
In the Middle: The middle of a literary work is usually the longest and most intense part. In the middle, **conflict** upsets the picture presented at the beginning in the exposition. Both characters and a central conflict are involved in the middle of the plots of most novels, dramas, short stories, and narrative poems. So, the exposition is followed by the inciting incident, or stirring action or feeling, which introduces the central *conflict*. After the conflict has been presented, the active reader's interest grows. How will the conflict be solved? How will the story end? This portion is called the ***rising action***. Rising action consists of all the events before or *preceding* the **climax**. The action builds up as problems or situations develop. Our interest increases. The plot's conflict then continues to build and increase to the point of suspense or the reader's highest interest—the *climax*. The climax is the turning point of the story. It begins to reveal how the conflict or problem will be solved.

Take the story of Belinda. She left home on a beautiful sunny day to catch the public bus for school. She sat next to Missy, who asked Belinda if she would like to skip school for a day of goofing off at the mall. Thus began the conflict: Should Belinda skip school or should she risk Missy's disapproval by going on to her classes? When the bus reached school, the conflict had reached its high point. Belinda had to choose whether to attend or skip school. This is the high point in the story called the *climax*.

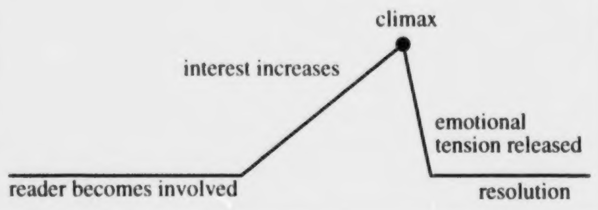
After the conflict is solved, the writer reduces the emotional involvement of the reader. This portion is called the ***falling action***. Falling action consists of all the events that *follow* the climax. It readies the reader for the end of the story—brings us back to reality.

In the End: The end of the story is called its ***resolution***. The falling action prepares the reader for the final stage of the plot—the resolution. It is here that the reader finds out the outcome of the story. The climax is followed by the end or the *resolution* of the central conflict. The ending often shows the effect of the resolution. Any events that take place after the resolution make up the denouncement. Back to our story, after deciding to skip school, Belinda faces all the effects of her decision. She has flunked a quiz and lost her purse at the mall. Perhaps worst of all, she felt bad because she was not strong enough to accept Missy's disapproval and go to school.

The Sequence of a Plot


climax
rising action
falling action
conflict
exposition
resolution

Correlation to the Reader


climax
interest increases
emotional tension released
reader becomes involved
resolution

Character: The character is a person or creature in a literary work. Main characters are the most prominent characters and minor characters are less important.

Characters can be developed in two ways within a work of literature.

> **Direct Characterization** is when the author tells you what you should think of the character: for example, "Tommy Jones was the type of young man every mother would want for a son."

Indirect Characterization is when the character's words and actions allow you to draw your own conclusions about how you should feel about the character: for example, "Before leaving for work, Tommy Jones helped his mother load the dishwasher and made sure she had taken her medication. As always, he kissed her good-bye on his way out the door." The author also presents methods of indirect characterization through the events in the plot.

Depending on how characters are developed by the writer, they are called *round* characters or *flat* characters. Round characters are "filled out." They are complicated and show their numerous qualities or traits. Round characters have the ability to grow in both good and bad ways. The character who spends his life making a fortune but comes to see that he has no spiritual wealth is an example of a round character.

For example, in *A Christmas Carol*, Scrooge starts out as a flat character, then changes, to become more complex and rounded out as a human being. Charles Dickens was a master at writing both flat and round characters. Writers try to develop their main characters as round characters because they are more complex and lifelike to readers, just as people are in real life. In contrast, other characters in a story may be less important to the story and to the reader, so they may be flat characters, having only one or two characteristics. No matter what happens, the flat character responds in the same way and is identified by a single attitude or behavior. Little Red Riding Hood is innocent and good. The wolf is devious and bad.

Stereotype or *stock* characters are easily recognized by the reader—such as the absentminded professor or the cigar-smoking politician. Good writers avoid stereotyping, although some writers will use stereotypes when they choose not to develop a character fully or for comic relief. Carefully drawn characters and situations are more interesting to read about than simplistic stereotypes.

A *static* character stays basically the same throughout the action of the story. In contrast, the *dynamic* character is changed by interactions with others or by events. Novels and **plays** may have several dynamic characters, while short stories may have only one or two dynamic characters and several static characters.

Protagonist: The protagonist is the main character. The protagonist is at the center of the action of the story and is often in conflict with or opposed by the **antagonist** (external force) or with himself (internal force). In many stories, the protagonist is the person the reader hopes will succeed within a piece of literature: he's the "good guy," the one the reader can identify with in the story.

Protagonist
the "good guy"

Antagonist: The antagonist is the second most important character who is in conflict with the protagonist. The antagonist tries to keep the "good guy" from winning or achieving his or her goal. The conflict between the protagonist and antagonist is many times the basis for the plot of the story.

Dialogue: Dialogue is the recorded conversation between two characters. Writers use dialogue or conversation between characters as a way to reveal character, to present events, to add variety to a story or narrative, and to interest the reader. Many times, through dialogue, the reader can learn something about the characters by the way they talk to themselves or to each other.

In a story or a novel, dialogue is set apart by quotation marks around the speaker's words. Below is an example from Charles Dickens' *Great Expectations*.

> "Oh! Don't cut my throat, sir," I pleaded in terror. "Pray don't do it, sir."
>
> "Tell us your name!" said the man. "Quick!"
>
> "Pip, sir."
>
> "Once more," said the man, staring at me. "Give it mouth!"
>
> "Pip. Pip, sir."

A play is told using dialogue, it is used to reveal the character traits and to advance the action of the play. In the *script* or printed version of a play, quotation marks are not used—the dialogue follows the speaker's name. The following is an example from Anton Chekov's *The Boor*.

> **Madame Popova:** The day after tomorrow you will receive your money.

Smirnov: I need the money today, not the day after tomorrow.

Madame Popova: I am sorry, but I cannot pay you today.

Smirnov: And I can't wait till the day after tomorrow.

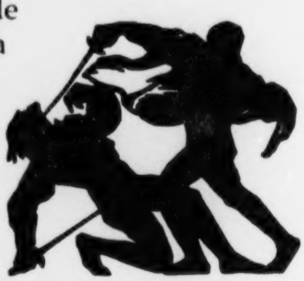
In a play, there is no commentary by the author to reveal the characters' thoughts and feelings. The audience must get this information from the dialogue. The audience may also guess characters' thoughts and feelings from the movements and gestures.

Setting: The setting is the when and where, or the time and place for the story. A setting provides the location and background for the characters and plot. The setting might include the historical period, the geographic area, the landscape, the season, the weather, and the culture in which the action takes place. In some stories, the setting creates a feeling or **mood**. This mood can influence the reader's interpretation of the story.

Descriptive details often enhance the atmosphere of the story. A vivid description of the setting can cause a feeling of expectancy or add to a story's suspense. A description of a creaking house filled with cobwebs creates a mood of fear or uncertainty; a murder scene, horror or disgust; and a birthday party or a family gathering, happiness. Sometimes the central conflict of a story is a struggle of the character or characters against some element of the setting.

Mood: The mood, or atmosphere, is the feeling created in the reader by a story, place, or poem. The mood may be suggested by the physical setting, the events in the literary work, or by the writer's choice of words.

Conflict: The conflict is a struggle between opposing forces. The conflict can be **internal conflict**, or inside the mind of the character, such as striving to meet a self-imposed challenge. A woman, for example, does battle with her self-doubt. She either has to persuade herself that she can run a corporation and manage a whole staff of men or she has to turn down a huge promotion. The conflict can also be **external conflict**, or a force outside the character, between two characters. A detective trying to catch a murderer is an example of a struggle between two characters. Another kind of external conflict



occurs between a character and some other outside force such as society, social convention, custom, or nature. A young girl fighting to survive after becoming lost in the woods is an example of a character struggling with nature.

Climax: The climax is the most suspenseful point in a literary work. The climax generally occurs near the end of the work and often reveals the conclusion or how the central conflict will be resolved. At the climax, the two opposing forces have reached the high point of their conflict. Something must give. The protagonist will either triumph, fail, or find some condition in-between. Will self-doubt overcome the woman or will she silence it and act on her inner strength? Will the detective solve the murder case before the murderer strikes again? Will the young girl lie down and die in the woods or will she keep calm and figure out a way to safety?

Crisis: The crisis often coincides with the climax of a story or play. The crisis is the turning point for the protagonist. At this point in the literary work, the protagonist changes his or her situation or reaches some new understanding.

Theme: The theme is the message or central idea that the writer hopes to convey in a literary work. The theme can be the opinion held by the writer about the subject or topic. The interplay of the characters, the plot, the setting, the dialogue and language, and all other literary elements can be used by a writer to persuade readers of the purpose or main idea. The theme is developed throughout the story, but is seldom stated directly. In presenting a theme, the author may express a universal message or general statement about life—death, love, nature, human nature, etc. The theme may state a moral truth or be a general observation about society or human behavior. The message may be "don't be greedy," " war is bad," or "always tell the truth." Longer works, such as novels, may have more than one theme.

Themes in Literature	
Love	*Romeo and Juliet* *Love Is Eternal* *A Farewell to Arms* *The Gift of the Magi* *A Worn Path*
Loneliness	*Silas Marner* *The Heart Is a Lonely Hunter*
Courage	*The Red Badge of Courage* *The Autobiography of Miss Jane Pittman*
Grief	*The Raven* *Old Yeller*
Greed	*The Devil and Tom Walker* *The Devil and Daniel Webster*

Certain themes are universal: They can be true at any time and in any place. Examples of universal themes are *love conquers all*; *hatred is destructive*; and *good triumphs over evil*. Writers do not always use these themes. Rather than present a story or play in which *good does triumph over evil*, they may present one in which the reverse occurs: *evil triumphs over good*. They may also play with universal themes and change *love conquers all* to *love conquers only the lover*.

A light work, meant only for entertainment, may not even have a theme. In most serious poems, stories, and plays, rather than express the theme directly, it is expressed indirectly. The events of the plot support and illustrate the author's theme or themes. The author may have a direct or *stated* theme that is announced directly in a sentence near the end of a story. It may be expressed by a character or by the writer herself. In other stories, the theme may be indirect or *implied* and revealed gradually through the unfolding story.

Many themes are repeated often in literature. These themes are repeated over and over in different literary genres—poetry, short stories, novels, essays, etc. These particular themes are called *recurring* themes. They may include grief, hope, happiness, love, death, courage, isolation, loneliness, tolerance, power, cruelty, etc.

Suspense: Suspense is the technique an author uses to create uncertainty and keep the reader interested. Suspense is a feeling of growing curiosity or anxious uncertainty about what will happen next or about the outcome of events. Most writers create suspense by leading readers to raise or ask questions in their minds. They present an initial picture to us—for example, a happy couple answers the door to find a stranger. Then they urge us to ask questions: "What will this stranger bring into the happy couple's life?" When the stranger presents herself as a good and truthful person, the writer urges us to ask: "Is she really to be trusted, or is she deceiving the innocent couple?"

Exposition: Exposition is the information the writer gives you to introduce the people, places, and situations he will write about—the important background information. Exposition is necessary for the reader to understand the story about to be told. Such information is usually presented in the beginning of the work. The main methods used in expository writing are illustration, classification, definition, comparison and contrast, and analysis. Examples of exposition include family history, local legends, or personal traits of the characters. As with characterization, the author can provide exposition directly by telling you what you need to know: for example, "Billy and Joe had disliked each other ever since they had fallen in love with the same girl." Or, exposition can come indirectly, through dialogue or action: for example: "Billy looked at Joe, hating him. Billy knew it was wrong, but he couldn't forget how Joe had taken Lisa away from him. Billy had really loved Lisa and Joe had known that."

Narrator: The narrator is the speaker in a literary work. A story or novel may be narrated or told by a main character, by a minor character, or by someone not involved in the story. The narrator may speak either in the first person (using *I* or *we*), or in the third person (using *he*, *she*, or *they*). There are two types of narrators commonly used in literature.

> *A first person narrator* —when the person telling us the story is actually a character or observer in the story. (Example: I will never forget the day I met Susan.)
>
> *A third person narrator* —when the person telling us the story is not involved in the story. (Example: As Tommy walked through the mall, he looked in all the store windows.)

The third person narrator may have an *omniscient point of view*, and know everything that is going on in the story, or a *limited point of view*, and know only what one character knows. Since the writer's choice of narrator helps to determine the point of view of the story, the decision of an omniscient or limited point of view narrator affects what version of a story is told and how readers react to it.

Practice

Match the definitions in the left-hand column to the **literary terms** *in the right-hand column*

______ 1. the sequence of events that take place at the beginning, middle, and end of a work

______ 2. the character that the reader wants to win

______ 3. the author tells you what we should think of the character

______ 4. when and where the story takes place

______ 5. the high point in the story that often tells us the end

A. protagonist

B. direct characterization

C. plot

D. climax

E. setting

______ 1. the technique an author uses to create uncertainty and keep the reader interested

______ 2. the feeling created in the reader by a work of literature

______ 3. the person telling the story does not take part in the story

______ 4. the message the author wants us to get from the work of literature.

______ 5. the author allows us to form our own opinion of a character by observing his or her actions

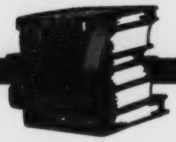
A. mood

B. suspense

C. indirect characterization

D. theme

E. third person narration



______ 1. the person who opposes the "good guy" in a work of literature

______ 2. a struggle that takes place within a character's mind

______ 3. the person telling the story is involved in the story

______ 4. a struggle that takes place between forces outside a character's mind: between two characters or between a character and a society

______ 5. background information an author gives you at the beginning of the story that will help you understand the plot

A. external conflict

B. antagonist

C. exposition

D. first person narration

E. internal conflict

Practice

*Use the following terms to answer the questions that follow the set of passages from "***The Enemy***" by Pearl S. Buck. Make sure to look over the list of* **definitions** *provided on the previous pages. Some terms are used more than once to answer the questions.*

external conflict
exposition
protagonist
mood
plot
dialogue
setting
indirect characterization
third person
internal conflict
suspense

Dr. Sadao Hoki's low, square stone house was set upon rocks well above a narrow beach that was outlined with bent pines. Sadao had been sent at 22 to America to learn all that could be learned of surgery and medicine. He had come back at 30, famous not only as a surgeon but as a scientist. Because of his medical research he had not been sent abroad with the troops. Also, he knew, there was some slight danger that the old General might need an operation for a condition for which he was now being treated medically, and for this possibility Sadao was being kept in Japan.

1. The opening sentence and the closing sentence, telling us where Sadao's house is located, provide the story's

   ____________________ .

2. The information about Sadao's schooling and his being kept in Japan are examples of ____________________ .

3. ____________________ narration is used in this story.

Looking at the fog coming in over the beach, Sadao thought of his wife, Hana. He had met Hana in America, but he had waited to fall in love with her until he was sure she was Japanese. He wondered often whom he would have married if he had not met Hana, and by what luck he had found her in the most casual way, by chance, literally at an American professor's house.

Now he felt her hand on his arm and was aware of the pleasure it gave him, even though they had been married years enough to have the two children. She laid her cheek against his arm.

4. ________________________ is used to let us learn something of Sadao.

5. The fog coming in over the beach helps to create the ________________________ of the story.

It was at this moment that both of them saw something black come out of the mists. It was a man. He was flung up out of the ocean—flung, it seemed, to his feet by a breaker. He staggered a few steps, his body outlined against the mist, his arms above his head. Then the curled mists hid him again.

6. The above description creates ________________________, making the reader want to continue reading in order to find out who the man is.

"He is wounded!" Sadao exclaimed…Sadao stooped, Hana at his side, and turned the man's head. They saw the face.

"A white man!" Hana whispered.

7. The spoken conversation between Sadao and Hana is an example of ________________________.

"The kindest thing would be to put him back into the sea," Hana said. But neither of them moved.

"There is something about him that looks American," Sadao said. He took up the battered cap. Yes, there, almost gone, was the faint lettering. "A sailor," he said, "from an American battleship." He spelled out, "U. S. Navy." The man was a prisoner of war!

They hesitated, looking at each other. Then Hana said with resolution, "Come, are we able to put him back into the sea?"

"If I am able, are you?" Sadao said.

"No," Hana said. "But if you can do it alone.... "

Sadao hesitated again. "The strange thing is," he said, "that if the man were whole I could turn him over to the police without difficulty. I care nothing for him. He is my enemy. All Americans are my enemy. And he is only a common fellow. You see how foolish his face is. But since he is wounded...."

8. The above passage reveals that this story took place during World War II when Japan and America were at war with each other. This provides additional ____________________ .

9. The war between Japan and America provides an example of ____________________ present in the story.

10. The fact that Sadao and Hana cannot bring themselves to throw the American back into the sea provides an example of ____________________ .

11. Finding the man on the beach and deciding to help him are the first two events in the story's ____________________ .

12. Since we come to care about Sadao and like him as a result of his kindness, he is the story's ____________________ .

Practice

Read the following passages from **My Life with Martin Luther King, Jr**. *Then answer each of the questions that follow, using the list of* **vocabulary words** *given below.*

- **exposition**
- **plot**
- **protagonist**
- **third person**
- **antagonist**
- **setting**
- **direct characterization**
- **dialogue**

> Of all the facets of segregation in Montgomery, the most degrading were the rules of the Montgomery City Bus Lines. This northern-owned corporation outdid the South itself. Although seventy percent of its passengers were black, it treated them like cattle—worse than that, for nobody insults a cow. The first seats on all buses were reserved for whites. Even if they were unoccupied and the rear seats crowded, blacks would have to stand at the back in case some whites might get aboard.... Furthermore, and I don't think Northerners ever realized this—blacks had to pay their fares at the front of the bus, get off, and walk to the rear door to board again....
>
> The fuel that finally made that slow-burning fire blaze up was an almost routine incident. On December 1, 1955, Mrs. Rosa Parks, a forty-two-year-old seamstress whom my husband aptly described as a "charming person with a radiant personality," boarded a bus to go home after a long day working and shopping. The bus was crowded, and Mrs. Parks found a seat at the beginning of the black section. At the next stop more whites got on the driver ordered Mrs. Parks to give her seat to a white man who boarded; this meant that she would have to stand all the way home. Rosa Parks was not in a revolutionary frame of mind. She had not planned to do what she did. Her cup had run over. As she said later, "I was just plain tired, and my feet hurt." So she sat there, refusing to get up. The driver called a policeman, who arrested her and took her to the courthouse. From there Mrs. Parks called E. D. Nixon, who came down and signed a bail bond for her....

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1. The description about the rules of the Montgomery City Bus Lines provides the ____________________ or beginning information that will be important to the upcoming story.

2. ____________________ narration is used in this passage.

3. King tells her readers that this incident took place in Montgomery on December 1, 1955. In doing this, she provides the ______________ of the story.

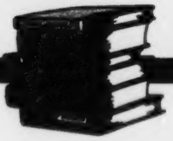
4. King's quote from her husband that tells us Mrs. Parks was "a charming person with a radiant personality" provides the reader with ____________________ .

5. In this incident, our sympathies lie with Mrs. Parks. Therefore, she is the ____________________ .

6. However, the bus driver would be the ____________________.

7. Mrs. Parks quoted response to why she refused to give up her seat is an example of ____________________.

8. Mrs. Parks's refusal to give up her seat, her subsequent arrest, and her calling of Mr. Nixon are the first three events in the ____________________ of this incident.



Practice

Read the following **poem**, **"Those Winter Sundays**.*" Then using the word list below, answer the questions that follow.*

internal
first person
indirect characterization
setting
external

Those Winter Sundays

Sundays too my father got up early
and put his clothes on in the blueblack cold,
then with cracked hands that ached
from labor in the weekday weather made
banked fires blaze. No one ever thanked him.

I'd wake and hear the cold splintering, breaking.
When the rooms were warm, he'd call,
and slowly I would rise and dress,
fearing the chronic angers of that house,

Speaking indifferently to him,
who had driven out the cold
and polished my good shoes as well.
What did I know, what did I know
of love's austere and lonely offices?

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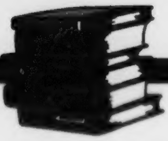
1. We are told that this was a recurring incident on winter Sundays during the speaker's childhood. This provides us with the poem's ____________________.

2. ____________________ narration is used in the poem.

3. The speaker uses ____________________ to characterize his father.

4. The speaker tells us that he spoke "indifferently" to his father who had made the house warm and polished his "good shoes as well." This hints at ____________________ conflict.

5. The last two lines indicate ____________________ conflict is now present in the speaker.



Application

Provide the following explanations about a **story** *that you have read recently. If you cannot remember a story you have read, ask your teacher to suggest one.*

1. What is the title of the story? ______________________________
2. Who is the author of the story? ______________________________
3. What is the plot of the story? ______________________________

____

____

____

____

4. Who is the narrator of the story? ______________________________
5. Where is the story set? ______________________________

____

6. In what historical period or time is the story set? ______________

____

7. Name and describe the protagonist of the story. ______________

____

____

8. Name and describe the antagonist in the story. ______________

____

____

9. Name and describe any other important characters in the story.

10. What is the conflict in the story?

11. What is the climax of the story?

12. What technique does the author use to create suspense or to make the reader want to continue reading the story?

13. What is the theme of the story?

14. What are the historical and cultural influences present in the story?

Universal Themes: Life Cycles and Emotions

As you continue your study of literature, a term you will often encounter is *universal theme*. As you have already learned, the theme of a piece of literature is the main idea the writer hopes to communicate to you. A universal theme is one that is true in any country and at any time in history. Universal themes are those that speak of the human experience: feeling the various kinds of love, coming of age, choosing between right and wrong. You will discover as you read the literature of other cultures that certain feelings and certain situations have always occurred and will continue to occur as long as humanity survives.

Take a few minutes to think about the cycle of human life. Also, try to think of certain events that seem to recur as time passes. For example, countries seem to go to war time and time again, even though history has shown that it is destructive and cruel. Men and women fall in love and as a result of this love begin their own families. Parents love their children. Young people want to be independent of their parents. Almost everyone must, at some time or other, test his or her courage. These are some of the universal themes that you will find in literature. Can you think of others?

One common universal theme is the longing for happy moments in childhood once childhood has passed. Read the two poems that follow and share this theme. One was written in 1976 by Native American poet Simon J. Ortiz and the other in 1918 by D. H. Lawrence, an English novelist and poet.

My Father's Song

Wanting to say things,
I miss my father tonight.
His voice, the slight catch,
the depth from his thin chest,
the tremble of emotion
in something he has just said
to his son, his song:

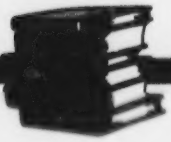
We planted corn one Spring at Acu—
we plant several times
but this one particular time
I remember the soft damp sand
in my hand.

My father had stopped at one point
to show me an overturned furrow;
the plowshare had unearthed
the burrow nest of a mouse
in the soft moist sand.

Very gently, he scooped tiny pink animals
into the palm of his hand
and told me to touch them.
We took them to the edge
of the field and put them in the shade
of a sand moist clod.

I remember the very softness
of cool and warm sand and tiny alive mice
and my father saying things.

—Simon J. Ortiz © 1994 permission granted by the author, Simon J. Ortiz. Poem published in *Woven Stone*, University of Arizona Press



Piano

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the
 tingling strings
And pressing the small, poised feet of a mother who
 smiles as she sings.

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cozy parlour, the tinkling piano
 our guide.

So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child
 for the past.

—D. H. Lawrence ©1971 by Angelo Ravalgi and C.M. Weekly,
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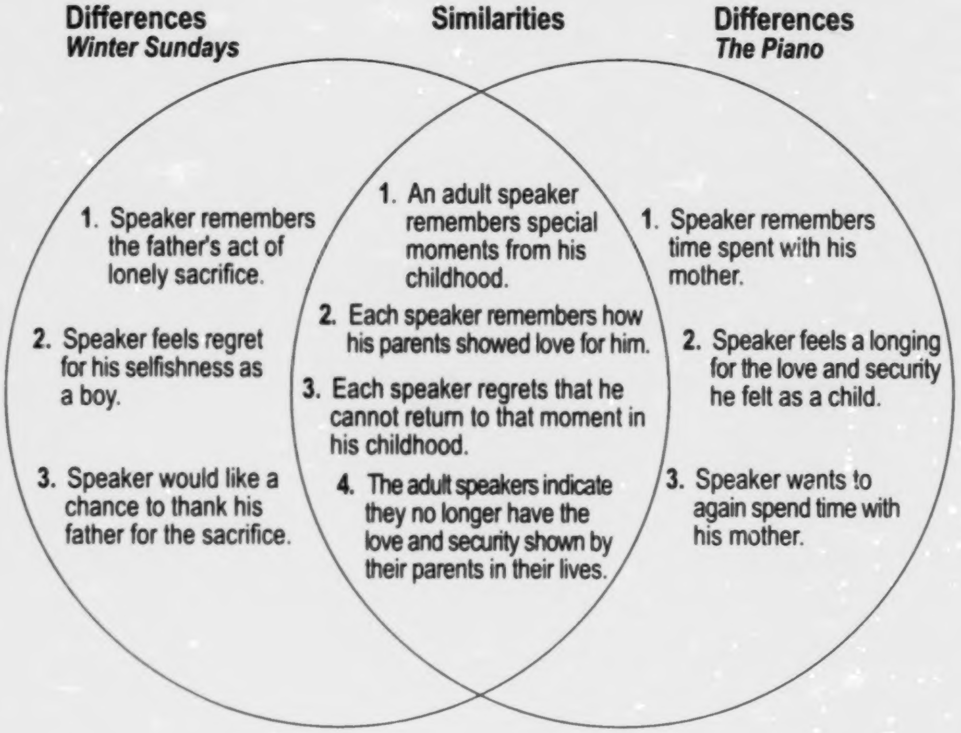
Reread each of the poems until you are familiar with what each is saying about his childhood and the parent he remembers.

Practice

The **Venn diagram** *below shows the differences and similarities in the poems "***Winter Sundays***" and "***The Piano***" from the previous pages. Notice that each circle stands for one of the poems. The differences are listed in the white areas and the ways in which the two poems are alike in the overlapping area.*



Differences ***Winter Sundays***

1. Speaker remembers the father's act of lonely sacrifice.
2. Speaker feels regret for his selfishness as a boy.
3. Speaker would like a chance to thank his father for the sacrifice.

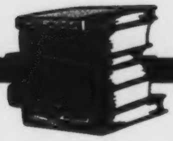
Similarities

1. An adult speaker remembers special moments from his childhood.
2. Each speaker remembers how his parents showed love for him.
3. Each speaker regrets that he cannot return to that moment in his childhood.
4. The adult speakers indicate they no longer have the love and security shown by their parents in their lives.

Differences ***The Piano***

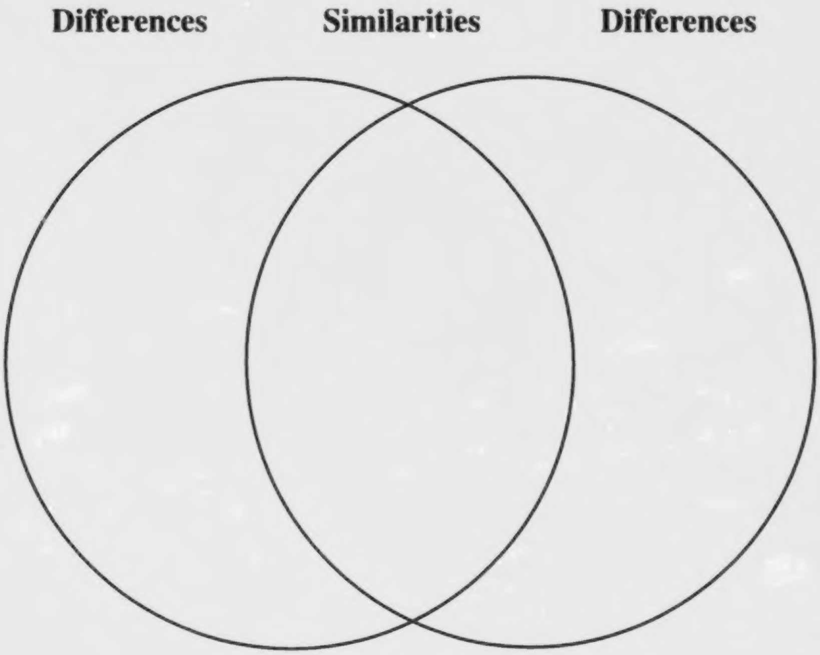
1. Speaker remembers time spent with his mother.
2. Speaker feels a longing for the love and security he felt as a child.
3. Speaker wants to again spend time with his mother.

Write a paragraph in which you point out how the two men's feelings are alike. Also, discuss the **universal themes** *these poems discuss. What do they imply about childhood and memory? In a second paragraph, discuss any feelings you share with these poets.*



Practice

Locate and read other works that explore similar themes, even though the works may have been written in different times and in different cultures. Complete a **Venn diagram** *for each pair of works read, and write an essay of the comparison of the two works.*



Some suggested pairs:

Nobel Prize acceptance speeches by two of the following: Elie Wiesel, Albert Camus, William Faulkner, Alexander Solzhenitzen

"Tell the Truth but Tell It Slant" by Emily Dickinson and "Once Upon a Time" by Gabriel Okara

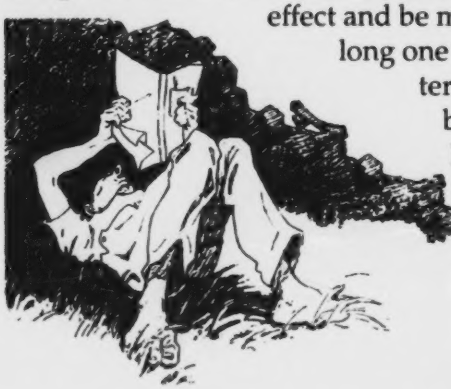
"Poem on Returning to Dwell in the Country" by Tao Qian and "The Sun" by Mary Oliver

"By the Waters of Babylon" by Stephen Vincent Benet and "Turl's Machine" by Stanislaw Lem

"The Man in the Water" by Roger Rosenblatt and "And of Clay Are We Created" by Isabel Allende

Short Story: A Piece of Life

A **short story** is a brief work of fiction. As a literary form, it developed in the 19th century. American writers such as Edgar Allan Poe and Nathaniel Hawthorne were especially important in the development of the short story. Poe described the short story as a brief tale that could be read in one sitting. It was his belief that the short story could have a more powerful effect and be more pleasurable to the reader than a long one read over many sittings; however, the term "short story" can be deceiving because some short stories are quite long. There is no set length to short stories except that they are shorter than novels.



A short story does have certain distinct characteristics. Usually, short stories center around one major *conflict*. The elements that make up a short story are *setting*, *character*, *plot*, *point of view*, and *theme*. (Review Common Literary Elements on pages 387-395 and the plot sequence chart on page 389.) Most short stories have a plot and a definite setting, often centering around one climax and one major theme. Short stories can be narrated by a first or third person narrator.

Remember: The *setting* is where and when the action takes place; the *characters* are the people who take part in the action. The *plot* is the pattern of action; the angle or perspective from which the story is told is the *point of view*. And finally, the *theme* is the insight into life that is revealed in the story. All of the elements must work together to make the story unified. The short story resembles the longer novel but usually has a simpler plot and setting. In addition, the short story tends to reveal character traits at a crucial moment in the story rather than through many incidents throughout the tale.

In most short stories, as in drama, there is a main character who faces a conflict that is worked out in the plot. The writer must be a very good one to write a good short story—the story has to accomplish its purpose in a very few words.

Practice

Read the short story **"The Enemy"** *by Pearl S. Buck. Answer the questions that follow the story. As you read, remember to be an "active reader"—questioning, predicting, clarifying, and summarizing. Ask questions as you read about what you are reading. Make predictions about what will happen next. Clarify—check to see if the answers to your questions are accurate. Pause to summarize or review what has happened along the way.*

The Enemy

by Pearl S. Buck

Dr. Sadao Hoki's low, square stone house was set upon rocks well above a narrow beach that was outlined with bent pines. Sadao had been sent at 22 to America to learn all that could be learned of surgery and medicine. He had come back at 30, famous not only as a surgeon but as a scientist. Because of his medical research he had not been sent abroad with the troops. Also, he knew, there was some slight danger that the old General might need an operation for a condition for which he was now being treated medically, and for this possibility Sadao was being kept in Japan.

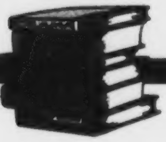
Looking at the fog coming in over the beach, Sadao thought of his wife, Hana. He had met Hana in America, but he had waited to fall in love with her until he was sure she was Japanese. He wondered often whom he would have married if he had not met Hana, and by what luck he had found her in the most casual way, by chance, literally at an American professor's house.

Now he felt her hand on his arm and was aware of the pleasure it gave him, even though they had been married years enough to have the two children. She laid her cheek against his arm.

It was at this moment that both of them saw something black come out of the mists. It was a man. He was flung up out of the ocean—flung, it seemed, to his feet by a breaker. He staggered a few steps, his body outlined against the mist, his arms above his head. Then the curled mists hid him again.

"Who is that?" Hana cried. Now they saw him again. The man was on his hands and knees, crawling. Then they saw him fall on his face and lie there.

"A fisherman, perhaps," Sadao said, "washed from his boat." He ran quickly down the steps and behind him Hana came, her wide sleeves flying.



"He is wounded!" Sadao exclaimed. He made haste to the man, who lay motionless, his face in the sand. Sadao stooped, Hana at his side, and turned the man's head. They saw the face.

"A white man!" Hana whispered.

The wet cap fell away and there was his wet yellow hair, long, as though for many weeks it had not been cut, and upon his young and tortured face was a ragged yellow beard. He was unconscious and knew nothing they did to him.

Now Sadao remembered the wound, and with his expert fingers he began to search for it. Blood flowed freshly at his touch. On the right side of his lower back Sadao saw a ragged gun wound had been reopened. The flesh was blackened with powder. Sometime, not many days ago, the man had been shot and had not been tended.

"What shall we do with this man?" Sadao muttered. But his trained hands seemed of their own will to be doing what they could to staunch the fearful bleeding

"If we sheltered a white man in our house, we would be arrested, and if we turned him over as a prisoner, he would certainly die," Sadao said.

"The kindest thing would be to put him back into the sea," Hana said. But neither of them moved.

"There is something about him that looks American," Sadao said. He took up the battered cap. Yes, there, almost gone, was the faint lettering. "A sailor," he said, "from an American battleship." He spelled it out, "U.S. Navy." The man was a prisoner of war!

They hesitated, looking at each other. Then Hana said with resolution, "Come, are we able to put him back into the sea?"

"If I am able, are you?" Sadao asked.

"No," Hana said. "But if you can do it alone...."

Sadao hesitated again. "The strange thing is," he said, "that if the man were whole I could turn him over to the police without difficulty. I care nothing for him. He is my enemy. All Americans are my enemy. And he is only a common fellow. You see how foolish his face is. But since he is wounded...."

"You also cannot throw him back to the sea," Hana said. "Then there is only one thing to do. We must carry him into the house."

"But the servants?" Sadao inquired.

"We must simply tell them that we intend to give him to the police—as indeed we must, Sadao. We must think of the children and your position. It would endanger all of us if we did not give this man over as a prisoner of war."

"Certainly," Sadao agreed. "I would not think of doing anything else."

So, his arms hanging, they carried him up the steps and into the side door of the house toward an empty bedroom.

"He will die unless he is operated on," Sadao said, considering. "The question is whether he will die if he is operated on, too."

Hana cried out in fear. "Don't try to save him! What if he should live?"

"What if he should die?" Sadao replied.

Hana considered this, and when she did not answer Sadao turned away. "At this rate something must be done with him," he said. "and first he must be washed." He went quickly out of the room and Hana came behind him. She did not wish to be left alone with the white man. He was the first she had seen since she left America and now he seemed to have nothing to do with those whom she had known there. Here he was her enemy, a menace, living or dead.

She went to the nursery door and called, "Yumi—Yumi—come with me!"

Then Hana led the way quickly and softly to the kitchen. There two servants were frightened at what their master had just told them. The old gardener who was also a house servant pulled the few hairs on his upper lip.

"The master ought not to heal the wound of this white man," he said bluntly to Hana. "The white man ought to die. First he was shot. Then the sea caught him and wounded him with her rocks. If the master heals what the gun did and what the sea did, they will take revenge on us.

"I will tell him what you say," Hana replied courteously. But she herself was frightened, although she was not superstitious as the old man was. Could it ever be well to help an enemy? Nevertheless she told Yumi to fetch the hot water and bring it to the room where the white man was.

"My master ought not to command me to wash the enemy," Yumi said stubbornly.

There was so fierce a look of resistance upon Yumi's round dull face that Hana felt unreasonably afraid. After all, what if the servants should report something that was not as it happened?

"Then please," Hana said gently, "return to your own work." This left Hana with the white man alone. She might have been to afraid to stay, but her anger at Yumi gave her strength.

"Stupid Yumi," she muttered fiercely. "Is this anything but a man? And a wounded, helpless man!"

She dipped the small clean towel that Yumi had brought into the steaming hot water and washed his face carefully. She kept on washing him until his upper body was quite clean. But she dared not turn him over. Where was Sadao?

"Sadao!" she called softly.

He had been about to come in when she called. She saw that he had brought his surgeon's emergency bag and that he wore his surgeon's coat.

"You have decided to operate!" she cried.

"Yes," he said shortly. "Fetch towels."

He peered into the wound with his bright surgeon's light fastened on his forehead. "The bullet is still there," he said with cool interest.

"Now I wonder how deep this rock wound is? If it is not too deep, it may be that I can get the bullet. He has lost much blood."

At this moment Hana choked. He looked up and saw her face was the color of sulfur.

"Don't faint," he said sharply. "If I stop now, the man will surely die." She clapped her hands to her mouth and ran out of the room.

He had forgotten that of course she had never seen an operation. But her distress and his inability to go to her at once made him impatient and irritable with this man who lay as though dead under his knife. In his dream the man moaned, but Sadao paid no heed except to mutter at him.

"Groan," he muttered, "groan if you like. I am not doing this for my own pleasure. In fact, I do not know why I am doing it."

The door opened and there was Hana again. She had not stopped even to smooth back her hair.

She crouched close to the sleeping face of the young American. It was a very thin face, she thought, and the lips were twisted. The man was suffering, whether he knew it or not. Watching him, she wondered if the stories they heard sometimes of the sufferings of prisoners were true. They came like flickers of rumor, told by word of mouth and always contradicted. In the newspapers the reports were always that wherever the Japanese armies went the people received them gladly, with cries of joy at their liberation. She hoped anxiously that this young man had not been tortured.

At this moment, Sadao felt the tip of his instrument strike against something hard. Then, quickly, with the cleanest and most precise of incisions, the bullet was out. The man quivered, but he was still unconscious.

"This man will live in spite of all," Sadao said to Hana and sighed.

The young man woke, so weak, his blue eyes so sad when he figured out where he was, that Hana felt compelled to apologize.

"Don't be afraid," she begged him softly.

"How come…you speak English?" he gasped.

"I was a long time in America," she replied.

She saw that he wanted to reply to that but he could not. So she knelt and fed him gently from the porcelain spoon. He ate unwillingly, but still he ate.

"Now you soon will be strong," she said, not liking him and yet moved to comfort him.

He did not answer.

* * *

When Sadao came in the third day after the operation he found the young man sitting up, his face bloodless with the effort.

"Lie down!" Sadao. "Do you want to die?"

"What are you going to do with me?" the boy muttered. He looked just now barely seventeen. "Are you going to hand me over?"

For a moment Sadao did not answer. He finished his examination and then pulled the silk quilt over the man.

"I do not know myself what I shall do with you," he said. "I ought of course to give you to the police. You are a prisoner of war…no, do not tell me anything." He put up his hand as he saw the young man about to speak. " Do not even tell me your name unless I ask for it."

They looked at each other for a moment and then the young man closed his eyes and turned his face to the wall.

"Okay," he whispered, his mouth a bitter line.

Outside the door Hana was waiting for Sadao. He saw at once that she was in trouble.

"Sadao, Yumi tells me the servants feel that they cannot stay if we hide this man here anymore," she said. "She says, they are thinking that you and I were so long in America that we have forgotten to think of our own country first. They think we like Americans."

"It is not true," Sadao said harshly. "Americans are our enemies. But I have been trained not to let a man die if I can help it."

"The servants cannot understand this," she said anxiously.

Neither seemed able to say more, and somehow the household dragged on. The servants grew more watchful every day. Their courtesy was as careful as ever, but their eyes were cold upon the pair for whom they worked.

"It is clear what our master ought to do," the old gardener said one morning. "When the man was so near death, why did he not let him bleed?"

"That young master is so proud of his skill to save life that he saves any life," the cook said.

"It is the children of whom we must think," Yumi said sadly. "What will be their fate if their father is condemned as a traitor?"

They did not try to hide what they said from the ears of Hana and she knew that they spoke on purpose that she might hear. That they were right she knew in most of her being. But there was another part of her which she herself could not understand.

As for Sadao, every day he examined the wound carefully. Finally, he pulled out the last stitches. In two weeks, the sailor would be nearly as well as ever.

* * *

On the seventh day after the stitches were removed, two things happened. In the morning the servants left together, their belongings tied in large, square cotton handkerchiefs. When Hana got up in the morning nothing was done. The house was not cleaned and the food not prepared. She knew what that meant. She was upset and even terrified, but her pride as a mistress would not allow her to show it. Instead, she inclined her head gracefully when the servants appeared before in the kitchen. She paid them off and thanked them for all that they had done for her.

She made the breakfast and Sadao helped with the children. Neither of them spoke of the servants beyond the fact that they were gone. But after Hana had taken morning food to the prisoner, she came back to Sadao.

"Why is it we cannot see clearly what we ought to do?" she asked him. "Even the servants see more clearly than we do. Why are we different from other Japanese?" Sadao did not answer.

* * *

In the afternoon the second thing happened. Hana saw a messenger come to the door in official uniform. Her hands went weak and she could not draw her breath. The servants must have told already. She ran to Sadao, gasping, unable to utter a word.

"What is it?" he asked the messenger and then he rose, seeing the man's uniform.

"You are to come to the palace," the man said. "The old General is in pain again."

When Sadao came to tell Hana good-bye she was in the kitchen, but doing nothing. The children were asleep and she sat merely resting for a moment, more exhausted from her fright than from work.

"I thought they had come to arrest you," she said.

He gazed down into her anxious eyes. "I must get rid of this man for your sake," he said in distress. "Somehow I must get rid of him."

* * *

"Of course," the General said weakly, "I understand fully. But that is because I once took a degree in Princeton. So few Japanese have."

"I care nothing for the man, Excellency," Sadao said, "but having operated on him with such success...."

"Yes, yes," the General said. "The way you have acted only makes me feel that I need you more. You say you think I can stand only one more attack as I have had today?"

"Not more than one," Sadao said.

"Then certainly I can allow nothing to happen to you," the General said with anxiety. His long pale Japanese face became blank, which meant he was in deep thought. "You cannot be arrested," the General said, closing his eyes. "Suppose you were condemned to death and the next day I had to have my operation?"

"There are other surgeons, Excellency," Sadao suggested.

"None that I trust," the General replied. "It is very unfortunate that this man should have been washed up on your doorstep."

"I feel so myself," Sadao said gently.

"It would be best if he could be quietly killed," the General said. "Not by you, but by someone who does not know him. I have my own private assassins. Suppose I send two of them to your house tonight—or better, any night. You need know nothing about it. If you like, I can even have them remove the body."

Sadao considered. "That perhaps would be best, Excellency," he agreed, thinking of Hana.

He left the General then, and went home, thinking over the plan. In this way, the whole thing would be taken out of his hands. He would tell Hana nothing.

He refused to worry as he went into the room where the American was in bed. But as he opened the door he found the young man out of bed to his surprise, and preparing to go out into the garden.

"Gosh, I feel good again! But will the muscles on this side always feel stiff?"

"Is it so?" Sadao inquired, surprised. He forgot all else. "Now I thought I had provided against that," he murmured. He lifted the edge of the man's shirt and gazed at the healing scar. "Massage may do it," he said, "if exercise does not."

"It won't bother me much," the young man said. His young face was gaunt under the stubbly blond beard. "Say, doctor, I've got something I want to say to you. If I hadn't met a Jap like you, well, I wouldn't be alive today. I know that."

Sadao bowed, but he could not speak.

"Sure, I know that," he went on warmly. His big thin hands gripping a chair were white at the knuckles. "I guess if all the Japs were like you there wouldn't have been a war."

"Perhaps," Sadao said with difficulty. "And now I think you had better go back to bed."

Sadao slept badly that night. Time and again he woke, thinking he heard the rustling of footsteps, the sound of a twig broken or a stone displaced in the garden.

The next morning he made the excuse to go first into the guest room. If the American were gone, he then could simply tell Hana that the General had directed this. But when he opened the door, there, on the pillow, was the shaggy blond head. He could hear the peaceful breathing of sleep, and he closed the door again quietly.

But certainly, he thought, the second night must be the night. There rose a wind that night, and he listened to the sounds of bending boughs and whistling doors. But the next morning the American was still there.

Then the third night, of course, must be the night. The wind changed to quiet rain and the garden was full of the sounds of dripping leaves and running springs. Sadao slept a little better, but he woke at the sound of a crash and leaped up.

"What was that?" Hana cried. "I must go and see."

"Don't go," he said fearfully. "Don't go!"

Yet, when he opened the door of the guest room in the morning, there was the young man. He had already washed and was on his feet. He had asked for a razor yesterday and had shaved himself, and there was a faint color in his cheeks.

"I am well," he said joyously.

Sadao drew his kimono around his weary body. He could not, he decided suddenly, go through another night. It was not that he cared for this young man's life. No, simply, it was not worth the strain.

"You are well," Sadao agreed. He lowered his voice. "You are so well that I think if I put my boat on the shore tonight with food and extra clothing in it, you might be able to row to that little island not far from the coast. It is so near the coast that it has not been worth fortifying. Nobody lives on it because in storms it is submerged. But this is not the season of storms. You could live there until you saw a fishing boat pass by. They pass quite near the island because the water is many fathoms deep there."

The young man stared at him, slowly comprehending. "Do I have to?" he asked.

"I think so," Sadao said gently.

The young man nodded, understanding perfectly. "Okay," he said simply.

Sadao did not see him again until evening. As soon as it was dark, Sadao had dragged the stout boat down to the shore and in it he put food and bottled water that he had secretly bought during the day, as well as two quilts that he had bought at a pawnshop. The boat he tied to a post in the water, for the tide was high. There was no moon and he worked without a flashlight.

He went into the guest room that night before he went to bed and checked carefully the American's temperature, the state of the wound, and his heart and pulse.

"I realize that you are saving my life again," he told Sadao.

"Not at all," Sadao said. "It is only inconvenient to have you here any longer."

He had hesitated a good deal about giving the man a flashlight. But he had decided to give it to him after all. It was a small one, his own, which he used at night when he was called.

"If your food runs out before you catch a boat," he said, "signal me two flashes at the same instant the sun drops over the horizon. Do not signal in darkness for it will be seen. If you are all right but still there, signal me once. You will find fish easy to catch but you must eat them raw. A fire would be seen."

"Okay," the young man breathed.

He was dressed now in the Japanese clothes which Sadao had given him, and at the last moment Sadao wrapped a black cloth about his blond head.

"Now," Sadao said.

The young American, without a word, shook Sadao's hand warmly. Then he walked quite well across the floor and down the step into the darkness of the garden. Once…twice…Sadao saw his light flash to find his way. But that would not be suspected. He waited until he saw one more flash from the shore. Then he closed the door. That night he slept.

* * *

"You say the man escaped," the General asked faintly. He had been operated upon a week ago, an emergency operation to which Sadao had been called in the night. For 12 hours Sadao had not been sure the General would live.

After a week Sadao had felt the General was well enough to be spoken to about the prisoner.

"That prisoner," the General said with some energy, "did I not promise you I would kill him for you?"

"You did, Excellency," Sadao said.

"Well, well," the old man said in a tone of amazement. "So I did. But you see, I was suffering a good deal. The truth is, I thought of nothing but myself. In short, I forgot my promise to you."

"I wondered, your Excellency," Sadao murmured.

"It was very careless of me," the General said. "But you understand it was not lack of patriotism." He looked anxiously at his doctor. "If the matter should come out, you would understand that, wouldn't you?"

"Certainly, Your Excellency," Sadao said. He understood that the General was in the palm of his hand and, therefore, he himself was perfectly safe. "I can swear to your loyalty, Excellency," he said to the old General, "and to your zeal against the enemy."

"You are a good man," the General murmured, and closed his eyes. "You will be rewarded."

But Sadao, in searching the spot of black in the twilighted sea that night, had his reward. There was no flash of light in the dusk. No one was on the island. His prisoner was gone—safe, doubtless, for he had warned him to wait only for a Korean fishing boat.

He stood for a moment on the veranda, gazing out at the sea from which the young man had come that other night. For some reason, he began to think of other white faces he had known. He remembered the old teacher of anatomy, who insisted that Sadao show mercy with his knife. Then he remembered the face of his landlady and the difficulty he had had in finding a place to live because he was a Japanese. The Americans were full of prejudice. It had been bitter to live with it because he knew he was better than they were. It was a relief to be openly at war with them at last.

Now he remembered the young, drawn face of the prisoner again. It seemed white and repulsive to him now.

"Strange," he thought. "I wonder why I could not kill him."

The End

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Practice

Number each event in the **order** *in which it happened in* **"The Enemy"** *by Pearl S. Buck.*

__________ A. Sadao had been sent at age 22 to America.

__________ B. Sadao performs surgery on the man.

__________ C. Sadao and Hana carry the man into their home.

__________ D. The general promises to have the man assassinated.

__________ E. Sadao meets Hana at his professor's house.

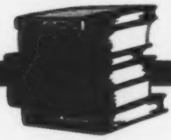
__________ F. At age 30, Sadao returns to Japan.

__________ G. The servants leave the house.

__________ H. Their servant, Yumi, refuses to wash the man.

__________ I. Sadao helps the prisoner escape by giving him a boat.

__________ J. While looking at the ocean, Sadao and Hana see a body flung from the water.



Practice

From the short story **"The Enemy"** *by Pearl S. Buck, match the* **characters** *in the left-hand column with their* **descriptions** *in the right-hand column.*

Characters

______ 1. prisoner

______ 2. Hana

______ 3. General

______ 4. Sadao

______ 5. Yumi

Descriptions

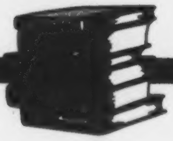
A. servant devoted to the children

B. suffering from serious illness

C. obedient wife

D. American sailor

E. surgeon and scientist



Practice

For each of the statements below from "**The Enemy**," *write the* **name** *of the character(s) being described. Indicate whether the statement is an example of* **direct** *characterization or* **indirect** *characterization.*

1. They were perfectly happy. ______________________________

   ____

2. "The kindest thing would be to put him back in the sea." But neither of them moved.

   ____

   ____

3. There was his wet yellow hair, long, and upon his young and tortured face was a ragged yellow beard.

   ____

   ____

4. "I have never washed a white man," she said, " and I will not wash so dirty a one now."

   ____

   ____

5. He was dressed now in the Japanese clothes which Sadao had given him, and at the last moment Sadao wrapped a black cloth around his blond head.

   ____

   ____

Setting: Where Does the Author Put You?

A description of a story's setting is part of the exposition, and usually, it is provided at the beginning. When and where a story takes place is often critical to the outcome of the story. Sometimes, you need to know the historical time period in order to understand why the characters act as they do. Also, where the story takes place can be very important. For example, a story about a young man's passage into manhood that is set in the 19th century American West would be very different from one set in 20th century New York City.

Writers also depend upon their readers' reactions to descriptions of details. Their words cause you to see, hear, smell, taste, and feel the physical details described. Your reactions to these sensory images usually cause emotional responses as well. For example, if you read about a warm, sunny kitchen where you can smell fresh bread baking, you will probably feel at home and comfortable, ready to like whomever lives in that home.

Analyzing Setting: Why Are You There?

As you begin a short story, it is important that you analyze why the setting is important. Below is such an analysis of "The Enemy" by Pearl Buck.

Story: "The Enemy"

Author: Pearl Buck

Where does the story occur?

The story takes place in Japan on the beach that is near Dr. Sadao Hoki's home.

When does the story occur?

The story happens during the World War II.

Why are these details are important to the story?

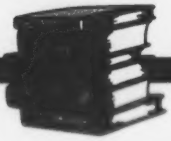
These details are important to the story because Japan and the United States were at war, and the story depends on the problem Sadao and his wife Hana have saving the life of their American enemy.

Sadao's house being on the beach makes it possible for the American sailor to wash up on the beach, too ill to walk, without discovery by Japanese troops.

Practice

Look at the descriptions provided throughout the story that relate to the **setting**. *Write down the* **description**, *the* **details**, *the* **senses** *it appeals to, and the* **emotional reaction** *you have to it. You may wish to do this with a partner or a small group. The chart has been started for you.*

Description	Details	Sense/Response
the beach at story's beginning	foggy; misty	sight; touch/clammy and mysterious
the messenger from the General	uniformed; order Sadao to the palace	sight; hearing/reminds us of the war and Sadao's danger
the beach at dark	no flash of light from the prisoner's flashlight	sight/we realize at the story's end that the prisoner is safe; we, like Sadao, are relieved



Application

Use the chart below to help you understand the **setting** *of each short story that you read. Follow your teacher's instructions in reading other short stories and completing a chart for each of these stories.*

Description	Details	Sense/Response

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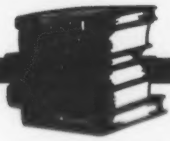
Conflict: What Is Your Problem?

There is more emphasis placed on conflict in a short story than on character development because the stories are so brief. In a novel, which is much longer than a short story, characters have time to be developed by the writer, and the reader can learn more about them, *inside and out*. A short story usually contains one main conflict. This conflict involves characters, keeps the story moving, and makes the story interesting. Conflict can be internal or external. *Internal conflict* occurs when an individual struggles within himself. *External conflict* occurs when an individual struggles against another person or force. We have all experienced conflicts. You may have had an internal conflict when you really wanted to do something but you knew you shouldn't do it. You may have had an external conflict when you got into an argument with your parents.

Analyzing Conflict: Inside and Out

The chart below gives examples of internal and external conflicts.

CONFLICTS	***Internal Conflicts*** When an individual struggles within himself	***External Conflicts*** When an individual struggles with another person or force
	Will I do what I know is right, or will I give in to peer pressure?	*Will I be able to learn to drive a stick-shift car, or will I only be able to drive one with an automatic transmission?*
	Will I study to make grades, or will I let myself believe that grades aren't important?	*Will I be able to persuade the health care director to pay for medical treatments, or will the director refuse to pay for the services?*
	Will I exercise at least three times a week, or will I refuse to exercise and only participate in sedentary activities?	*Will I be able to persuade society that the earth revolves around the sun, or will society refuse to consider my evidence and go on believing that the earth is the center of the universe?*



Practice

Examine the conflicts in **"The Enemy"** *by Pearl S. Buck. Write down* **internal** *and* **external conflicts**. *You may wish to do this with a partner or small group. The chart has been started for you.*

CONFLICTS

Internal Conflicts When an individual struggles within himself	***External Conflicts*** When an individual struggles with another person or force
Will Sado medically assist the American or will he let him die?	*Will the American escape unseen to the shore or will he get caught?*

Application

Use the chart below to give examples of **internal** *and* **external conflict** *in a story assigned to you by your teacher.*

	Internal Conflicts When an individual struggles within himself	***External Conflicts*** When an individual struggles with another person or force
CONFLICTS		

Characterization: Just How "Real" Is This Person?

Characterization is the act of creating and developing a character in a literary work. We get to know characters in a short story, just as we get to know people in real life. We listen to what other people say. ("Lisa is the nicest person I've ever met." "You can't trust Sean with a secret.") We also decide whether we like people by hearing what they say and watching what they do. If, for example, we see Jason kick his puppy as he walks down the stairs, we might not like Jason as much as we otherwise would.

In fiction, we learn about characters in the same way. We listen to what the author tells us the character is like (direct characterization); we observe for ourselves what the character is like (indirect characterization) through his or her actions, thoughts, feelings, words, and appearance, or through another character's observations and reactions.

Analyzing Characters: How Do I Know This Person?

You should learn to use both the direct and indirect characterization techniques provided to you by the writer. Below is an analysis of Sadao Hoki from "The Enemy" by Pearl Buck using both the direct and indirect characterization methods.

Story: "The Enemy"

Author: Pearl Buck

Name of Character:

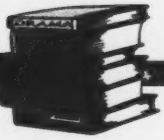
Sadao Hoki

The author tells us directly:

Sadao is a skilled, competent surgeon.

The author tells us indirectly:

Sadao is not a killer, even of his enemy. The sentence that supports this characterization says of Sadao, "Sadao cannot throw the wounded American prisoner of war back into the sea.



Practice

Look carefully through the story and choose two examples of **direct characterization** *and two examples of* **indirect characterization**. *Write them below telling the name of the character each describes and which event, if any, is described.*

Direct Characterization

1. ______________________________

Character described: ______________________________

Event: ______________________________

2. ______________________________

Character described: ______________________________

Event: ______________________________

Indirect Characterization

1. ______________________________

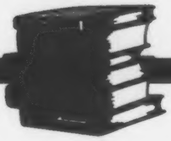
Character described: ______________________________

Event: ______________________________

2. ______________________________

Character described: ______________________________

Event: ______________________________



Application

Choose a **character** *from a story assigned to you by your teacher.* **Analyze** *the character and give two examples each of* **direct** *and* **indirect characterization**. *Write the* **events** *which support the indirect characterization.*

Event in the Plot	Characterization

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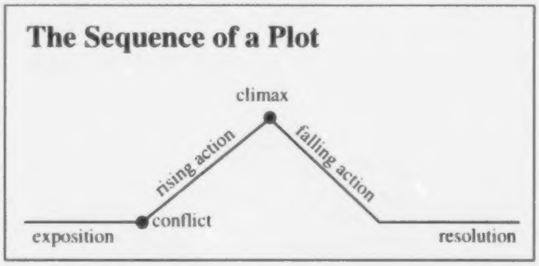
Plot: What Events Are Occurring?

In short stories, plot, or the events that make up the action of the story, are very critical. Often, plotting is more important in short stories that any other element.

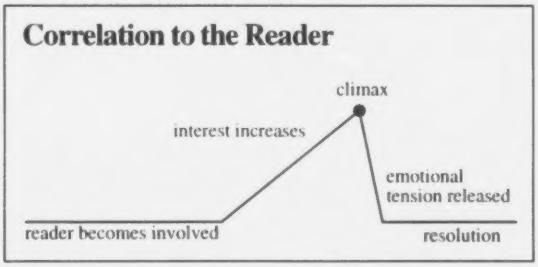
Analyzing Plot: How Are the Events Happening?

The following diagram shows how the elements of a short story work together to make up the plot. Refer to the diagram and note the answers to the questions below.



The Sequence of a Plot

climax
rising action
falling action
exposition
conflict
resolution



Correlation to the Reader

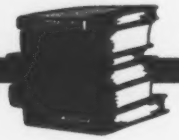
climax
interest increases
emotional tension released
reader becomes involved
resolution

Below is an analysis of the plot of "The Enemy" by Pearl S. Buck.

1. The exposition of a story sets the tone, establishes the setting, introduces the characters, and provides an explanation of the central conflict.

    a. Who are the major characters?

    Sadao Hoki, his wife Hana, an American prisoner of war, and the General



b. What is the setting?

On a Japanese beach during World War II

c. What is the main conflict?

Sadao must decide whether to kill an enemy or to save his enemy's life.

2. The rising action in a short story includes all the events that move the plot along and build suspense. Record the rising action below:

Beginning event:

Sadao and Hana find an American prisoner of war unconscious on the beach near their home.

a. Sadao and Hana carry him to their home after deciding they cannot throw him back into the sea.

b. Sadao uses his medical knowledge to save the man's life.

c. The servants leave because they do not approve of Sadao's actions.

d. Sadao is summoned to the General, who is ill.

e. The General promises to send an assassin to kill the American.

f. For two nights Sadao listens to every sound in the night, expecting the assassin to come for the American.

3. The climax, or turning point, is the moment of greatest tension in the story and usually indicates how the conflict will be resolved.

a. What is the climax of this story?

The climax of the story occurs when Sadao gives the American his boat, food, and instructions for catching a Korean fishing boat to freedom.

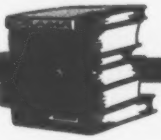
4. The falling action includes the events that occur after the climax and lets the reader know how the conflict is resolved and the effects of the resolution on the characters.

   a. What happens during the falling action of this story?

      Sadao operates on the General and saves the old man's life; the General admits he forgot about his promise to have the American killed; Sadao tells him the American escaped; Sadao realizes the General is worried that Sadao will tell the authorities about the incident and that he will be considered unpatriotic.

   b. How does the story end?

      Sadao knows he is safe and he wonders why he could not bring himself to kill his enemy.



Plotting a Story: The Story Map

When you are reading a well-written story such as "The Enemy," you are carried into the world that the author has created for you. After all, enjoying the story and following the author's ideas are the purposes of the author. Then you can take the time to understand how the author provided all the necessary parts for you. By looking back over the text, you "see" how the author used the elements necessary to map out the creation of the story. That is what we will look at now. Below is the Story Map of "The Enemy" by Pearl S. Buck.

Story Map of "The Enemy"

Climax or Turning Point

The **climax**, or **turning point**, is the moment of greatest tension in the story and usually indicates how the conflict will be resolved.
What is the climax of this story?
When Sadao gives the American his boat, food, and instructions for catching a Korean fishing boat to freedom.

Rising Action

The **rising action** in a short story includes all the events that move the plot along and build suspense.

Beginning event: Sadao and Hana find an American prisoner of war unconscious on the beach near their home.

a. Sadao and Hana carry him to their home after deciding they cannot throw him back into the sea.
b. Sadao uses his medical knowledge to save the man's life.
c. The servants leave because they do not approve of Sadao's actions.
d. Sadao is summoned to the General, who is ill.
e. The General promises to send an assassin to kill the American.
f. For two nights Sadao listens to every sound in the night, expecting the assassin to come for the American.

Falling Action

The **falling action** includes the events that occur after the climax and lets the reader know how the conflict is resolved and the effects of the resolution on the characters.

a. What happens during the falling action of this story?
Sadao operates on the General and saves the old man's life; the General admits he forgot about his promise to have the American killed; Sadao tells him the American escaped; Sadao realizes the General is worried that Sadao will tell the authorities about the incident and that he will be considered unpatriotic.
b. How does the story end?
Sadao knows he is safe and he wonders why he could not bring himself to kill his enemy.

Exposition

The **exposition** of a story sets the tone, establishes the setting, introduces the characters, and provides an explanation of the central conflict.

a. Who are the major characters?
Sadao Hoki, his wife Hana, and an American prisoner of war
b. What is the setting?
On a Japanese beach during World War II
c. What is the main conflict?
Sadao must decide whether to kill an enemy or to save his enemy's life.

Starting Point

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Practice

Practice **plotting** *a short story assigned to you by your teacher using the work sheet below.*

1. The exposition of a story sets the tone, establishes the setting, introduces the characters, and provides an explanation of the central conflict.

   a. Who are the major characters? ______________________________

   ____

   b. What is the setting? ______________________________

   c. What is the main conflict? ______________________________

2. The rising action in a short story includes all the events that move the plot along and build suspense. Record the rising action below:

   Beginning event: ______________________________

   a. ____

   b. ____

   c. ____

   d. ____

   e. ____

   f. ____

3. The climax, or turning point, is the moment of greatest tension in the story and usually indicates how the conflict will be resolved.

   What is the climax of this story? ______________________________

   ____

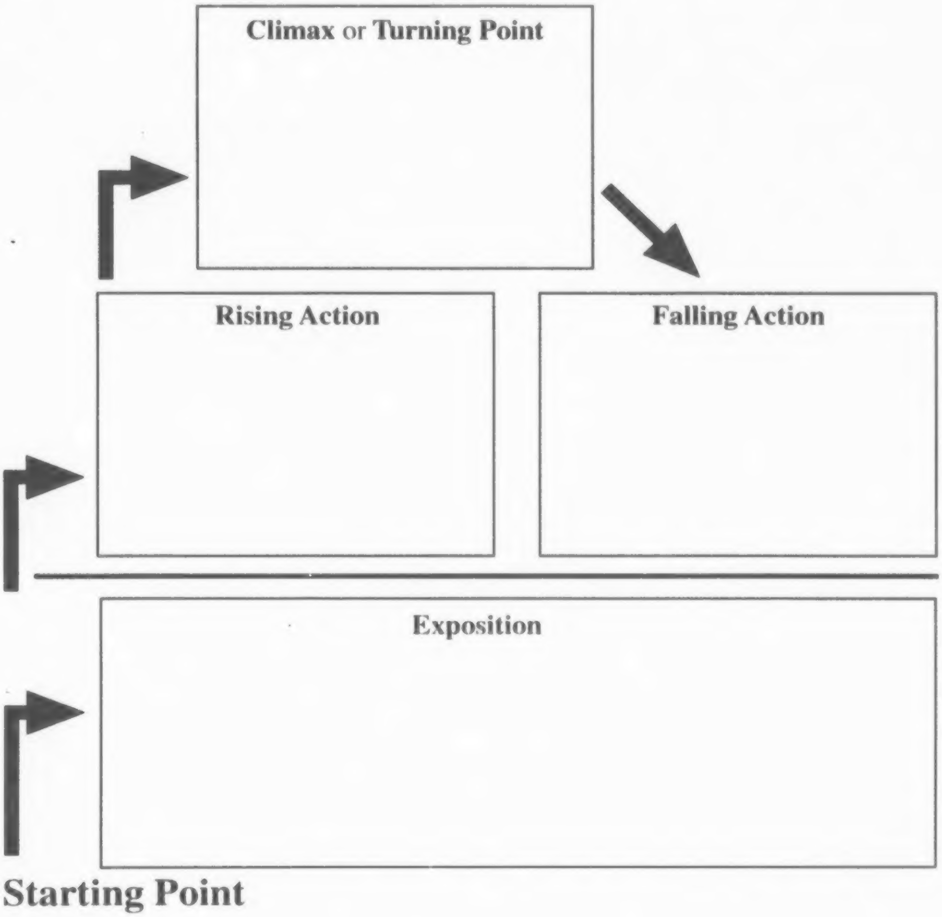
4. The falling action includes the events that occur after the climax and lets the reader know how the conflict is resolved and the effects of the resolution on the characters.

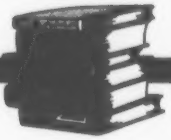
   What happens during the falling action of this story?

5. How does the story end?

Application

Using your information from plotting the short story on pages 444-445, complete the **story map** *below.*


Climax or **Turning Point**
Rising Action
Falling Action
Exposition
Starting Point



Theme: What Is the Message?

A *theme* is a message about life or the nature of human beings that the author wants you to understand. Although some short stories are meant only for entertainment and do not contain a theme, most serious short stories do. The authors of serious fiction want you to look beyond the action of the story to understand their comments or insights.

Analyzing Theme: Understanding the Message

Determining an author's theme can be difficult because themes are rarely stated directly. Instead, you must read carefully and think about what you are reading. As you read, do the following in order to determine the story's theme.

1. Look at the story's title carefully. Sometimes, a title will have more than one meaning and will give you some insight into what the author wants you to understand as the story's theme.

2. Pay special attention to the main characters. Do they change? Do they "see" things in a different light? Do you come to see the character differently as the story progresses? Very often, writers will use their characters in order to present their theme.

3. Pay attention also to the resolution of the conflict. The actions and speech of a character during/after the climax are usually very meaningful. These words and deeds will point to insight or lessons learned by this character. This, in turn, is very close to the message the author wants to communicate to the readers.

Below is an analysis of the theme of "The Enemy" by Pearl Buck.

Title of Story: "The Enemy" **Author:** Pearl Buck

1. After reading the story, does the title have special significance or a double meaning? Explain what this might be.

   Sadao feels that his enemy is America since his country is at war with that country. When Sadao meets a wounded American prisoner of war, he realizes that the man is just like the General: a human being in need of Sadao's medical skills. Sadao doesn't see him as an enemy any longer, but as a man.

2. Look carefully at the main character's actions and speech. Write down anything that this character says or does that leads you to understand the author's message or theme.

   Sadao feels he should throw the wounded American back into the sea, but he cannot; Sadao does everything he can to heal the American: he operates, provides shelter and food, and checks to make sure the wound is healing. After telling the General about the prisoner, Sadao listens in terror each night, wondering if the General's assassin has come for the American. Sadao helps the prisoner to escape, taking every precaution he can to make sure he is not recaptured. At the story's end, Sadao wonders why he could not kill the American.

3. What is the climax of the story?

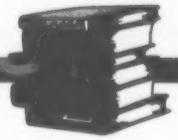
   Sadao gives the American his boat, food, and instructions for catching a Korean fishing boat to safety rather than waiting for the General to send his assassin to kill the man.

4. What does the character do during and after the climax that helps you understand the theme?

   Sadao chooses to save the man's life instead of taking it; as the story ends, Sadao thinks of how much he disliked the Americans and how difficult it was for him when he went to school in America. He agrees that America is his enemy, and he asks himself why he could not kill the American prisoner of war.

5. Write down the theme of this story, stated in the form of a sentence.

   When people see other individuals as human beings, with similar wants and needs, they often put aside prejudices and hatred.



Practice

Analyze the **theme** *of a short story assigned to you by your teacher.*

Title of Story: ____________________ **Author:** ____________________

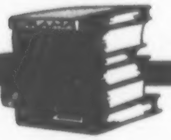
1. After reading the story, does the title have special significance or a double meaning? Explain what this might be.

2. Look carefully at the main character's actions and speech. Write down anything that this character says or does that leads you to understand the author's message or theme.

3. What is the climax of the story? ____________________

4. What does the character do during and after the climax that helps you understand the theme or message?

5. Write down the theme of this story, stated in the form of a sentence.



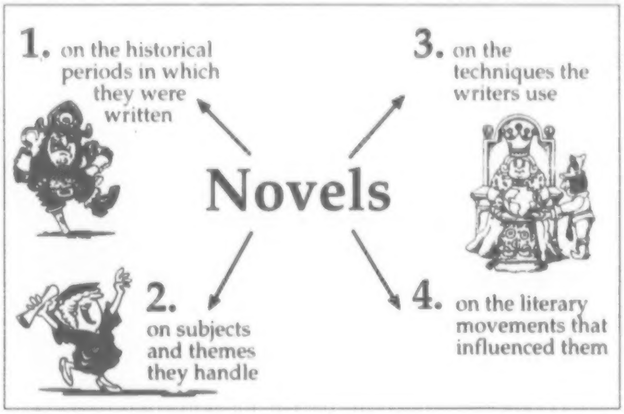
Novel: You Are in the Author's World

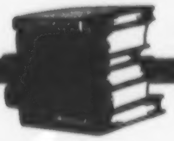
Like short stories, novels are works of fiction. The novel grew from ancient story-telling traditions. It became an important literary form in the 18th century. Its subject matter can range from pure fantasy to realistically detailed story-telling. All of the elements of a short story—setting, characterization, plot, conflict, point of view, and theme—are found in a novel. However, a novel is much longer than a short story.

Because of its extended length, all of the critical elements of fiction are developed and explored in much more depth and detail than in the novel. A novel often has a complicated plot, many subplots extending out from it, many major and minor characters, several interrelated themes, and several settings. Even the subplots often have a beginning, middle, and end, just like the central plot. Most novels also have several conflicts going on during the course of the story rather than one predominant one, as in most short stories.

Since novels are longer than short stories, the writer can extend and expound upon elements with great freedom—unrestricted by length—and fully develop several characters and create settings that are rich in detail. It can often illustrate a theme in several ways or illustrate multiple themes.

Novels can be grouped in different ways, based (1) on the historical periods in which they were written, (2) on subjects and themes they handle, (3) on the techniques the writers use, or (4) on the literary movements that influenced them. Some popular types of novels are historical novels, science-fiction novels, mysteries, and thrillers.


Novels
1. on the historical periods in which they were written
3. on the techniques the writers use
2. on subjects and themes they handle
4. on the literary movements that influenced them



Within a novel, we see quite a range of narratives and time spans. The conflicts presented can be much more involved than those in short stories. The novel can provide the reader with many experiences and much understanding. In the words of novelist William Styron, "A great book should leave you with many experiences, and slightly exhausted at the end. You live several lives while reading it."

Below is a chart that compares how the elements of fiction differ between a short story and a novel.

	Short Story	**Novel**
Conflict	centers around one major conflict and its resolution	develops a series of major and minor conflicts and their resolution
Plot	centers around one major plot	centers around one major plot but also develops several minor plots
Characterization	develops one major character in a limited way: perhaps showing one aspect of personality	develops several major characters more fully than in a short story
Theme	usually contains one major theme	often contains several major and minor themes
Setting	usually centered in one place during a limited time period or a few limited settings	uses many settings that are fully developed

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Practice

Read the following descriptions and decide whether they would most likely be found in a **short story, novel,** *or* **both**. *Write the correct answer on each line.*

_______ 1. The story told is fiction.

_______ 2. The story takes place within the living room of a recently widowed woman during one afternoon.

_______ 3. The story relates the lives of four generations of Native Americans beginning in the North Dakota Badlands, following each family as they gradually migrate to the American Southwest.

_______ 4. The story deals with how a young girl must muster the courage to break off her relationship with her boyfriend.

_______ 5. The story illustrates how difficult it is to be completely honest.

_______ 6. We learn about the different people one young man encounters as he goes through the various stages of his life and of how each person influences him.

_______ 7. The story illustrates the difficulties and joys of a long-term marriage: how love can conquer many obstacles; how both parties must learn to compromise; how much strength it takes to overcome tragedy; how nothing worthwhile is easy.

_______ 8. The plot relates how one young man comes to realize the girl he hopes to impress with a foolish stunt is not the perfect person he thought she was in the beginning.

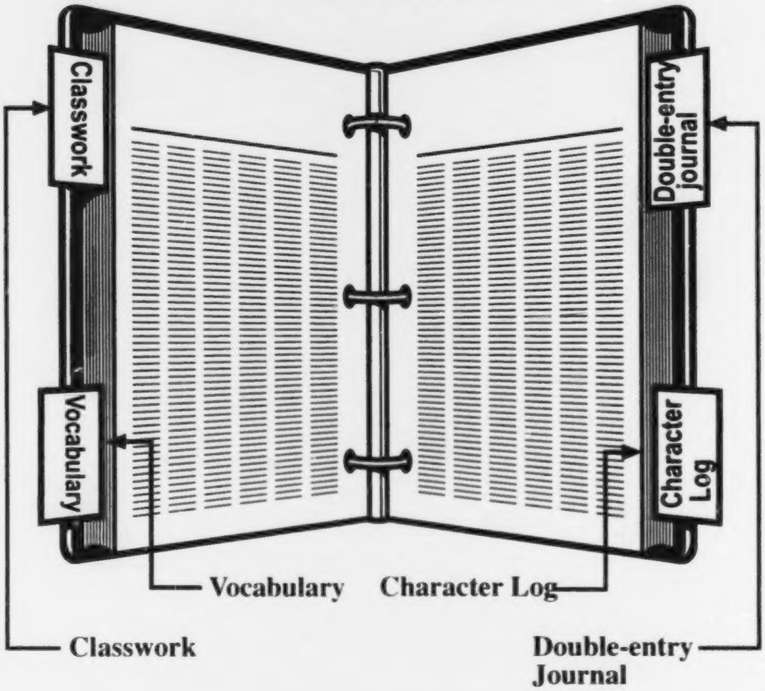
_______ 9. The only thing we know about the main character of this story is that she has an active imagination.

_______ 10. The story centers around the relationship between two sisters and their respective families and how each handles tragedy and joy in different ways as the years pass.

Application

Create a **Novel Notebook** *by dividing a notebook into four sections that are labeled as follows: Classwork, Vocabulary, Character Log, Double-entry Journal. Use the following example to guide you as you complete each section of your Novel Notebook.*

Novel Notebook


Classwork
Double-entry Journal
Vocabulary
Character Log
Vocabulary
Character Log
Classwork
Double-entry Journal

Classwork Section—Keep all classwork that your teacher assigns to you in this part of your notebook. This will include notes you take during class about the novel, study and discussion questions, graded quizzes, and anything else you complete in your study of the novel.

Application

Create a **Vocabulary Section** *in your Novel Notebook. Use the following example to guide you as you complete this section.*

Vocabulary	*Definition*
elucidate	*to make clear*
munificent	*generous in giving*
querulous	*always finding fault*
impecunious	*having little or no money*
apocryphal	*questionable truth—made up*

Vocabulary Section—Keep any work your teacher assigns to you covering vocabulary here. Also, in this section you should write down any words that you do not know. Find the definitions for these words—through reading, class discussion, or a dictionary—and add to your list.

Application

Create a **Character Log** *in your Novel Notebook. Use the following example to guide you as you complete this section.*

The following is a Character Log entry for Scout Finch from *To Kill a Mockingbird* by Harper Lee.

Character: Jean Louise Scout Finch

Details about the Character	***What I think about the Character***
1. Scout is nearly 6 years old when story begins.	*1. I really like Scout.*
2. Scout is able to read before starting school.	*2. She reminds me of myself at that age—wanting to play with my older brother.*
3. Scout knows town gossip about the Radleys and Cunninghams.	*3. She's smart and funny too.*
4. Scout is a real tomboy, plays with boys and gets into fights.	*4. Scout makes me laugh.*

Character Log—Write down the name of each character that you meet along with the details given to you about this character in this section of your notebook. Along with the factual details about each character, write down how you feel about him or her. Continue to add to your character log as you read through the book. Note any changes the character undergoes as you learn more about him or her.

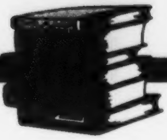
Application

Create a **Double-entry Journal** *in your Novel Notebook. Use the following example to guide you as you complete this section.*

Chapter 1

What I Read	*What I Thought*
1. The Finch family traces its ancestry to Simon Finch, who settled in Alabama at a place called Finch's Landing.	*1. I can't tell if the narrator is a boy or girl. I do know he or she is southern because he or she talks like my relatives do!*
2. The narrator's father Atticus Finch left the Landing to study law, then moved to Maycomb.	*2. Atticus sounds like a nice man. But why do his children call him by his first name?*
3. The narrator describes Maycomb as "old" and "slow."	*3. Maycomb sounds like where my Grandmother lives. I don't think I'd want to live there, though.*
4. Four people live at the Finch home—Jem, Atticus, Calpurnia the housekeeper, and the narrator. The narrator's mother died when she was two.	*4. Calpurnia acts like Scout's mother.*
5. The narrator's called Scout, and she can read even before going to school.	*5. The narrator is a girl and she's called Scout. I don't think that's her real name, but she must be smart.*
6. The Finch children meet Dill, who had seen a movie.	*6. I can't believe Scout and Jem never saw a movie! Now I know I wouldn't want to live in Maycomb. Dill is funny!*
7. The children want to make Boo Radley—who has been kept in his house for over twenty years for disturbing the peace—come out.	*7. I felt sorry for Boo Radley. No wonder he went crazy. I'd want to know what he looks like, too.*

Double-entry Journal—Keep an orderly record of the novel's most important events and your reactions to each of these events here.



Practice

After reading one of the teacher-recommended **novels**, *answer the following questions. Use your own paper if you need more space for your answers.*

1. How are the protagonist and antagonist alike? (comparison)

   ____

   How are they different? (contrast) ____________________

   ____

2. What is the conflict or conflicts in the novel? ____________

   ____

3. When does the climax occur in the novel? ______________

   ____

4. How does the setting (place, time, culture) influence the story and the characters' choices?

   ____

   ____

   ____

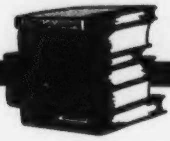
5. What is the theme(s) of the novel? ________________

   ____

   ____

6. How does the theme relate to your life? ______________

   ____



7. What three questions would you like to ask the author of this novel?

____

____

____

8. Select one of the characters from the novel you have read and use the chart below to gain a greater understanding of the character.

Name of Character:

Question	Answer and Explanation
1. What color would best represent the character? Why?	
2. What animal would best symbolize the character? Why?	
3. What season would best symbolize the character? Why?	
4. What geographical location would best symbolize the character? Why?	
5. Where would you take this character on a date? Why?	
6. Which three adjectives would best describe this character's strengths?	
7. Which three adjectives would best describe this character's flaws or weaknesses?	

Application

Select one of the following **topics** *to write about. Use the information in your Novel Notebook to help you.*

1. Choose a character you find interesting. Write an essay that explains why this character behaved as he or she does in the story.
2. Explain a conflict you found in the novel. Be sure to explain the characters and/or forces involved in this conflict. How is this conflict resolved? Also, describe a time when you found yourself in a similar situation. How did you resolve the conflict? What forces in your life (time and place in which you live) influenced how you resolved the conflict?
3. Explain how the beginning of the story gives clues or suggests the conflict that occurs in the middle of the story. In addition, describe what questions the writer urges the reader to ask.

Poetry: Emotionally Charged Imagery

Poetry is literature that expresses imaginative thought or strong feeling. Most poems make use of very brief, musical, and emotionally charged language—every word is packed with meaning. The poet uses words to make the reader see, taste, hear, or feel the subject of the poem. Its musical quality may be achieved through the use of rhythm and **rhyme**, or through repetition. Yet poems can be rhythmic or not, and some rhyme while others don't. A poem is written in lines, and the lines are arranged in stanzas, or a grouping of lines. The end of a line does not always signal the end of a sentence. Poems can be long or short. Some poems look like paragraphs while others are in the shape of whatever the poem is about! Poems can tell stories, present a series of sounds, or describe a beautiful picture. Poems can also help us see old or common things in a new way.

Poetry also has its own subfamilies: narrative poetry, dramatic poetry, and lyric poetry. *Narrative poetry* tells a story, and *lyric poetry* expresses strong emotional response toward its subject. *Dramatic poetry*, more like a play, usually contains two or more characters who speak. Poetry may be found on a variety of subjects or in a variety of forms.

Poetry is meant to be read aloud and this is the only way to thoroughly appreciate the musical and rhythmic arrangement of the words. Since a poem has fewer words than a short story or novel, each word in a poem is very important. The poet relies upon the sound of his words as well as the meaning and the reader's emotional response in order to communicate the poem's meaning. The following terms are used to describe language techniques that poets and other writers use.

Imagery: Imagery is the sights, smells, tastes, sounds, textures, or movement created by the words in a poem to help the reader to sense the experience being described. Imagery is the descriptive language used to recreate sensory experience. Examples: "…I've seen its muddy bosom turn all golden in the sunset" (appeals to sight). "The wind, moist with evening dew, blows the gauze curtains" (appeals to both touch and sight).

Metaphor: Metaphor is comparison between two different or unlike things. In a metaphor, a comparison is implied or suggested through identification. Example: Romeo said that "Juliet is the sun" when first he saw her; Langston Hughes called justice "a blind goddess." As you can see, metaphors exaggerate to make a point. Juliet is not a sun but did brighten Romeo's life. Similarly, justice is not a blind goddess, or a woman of beauty and charm in Hughes's eyes. A metaphor may be brief or may be developed at length. A mixed metaphor occurs when two metaphors are jumbled together, the comparison may turn out to be funny because the ideas may be unclear and not stick to one subject. A dead metaphor is one that in not effective because it has been used too often and has lost its freshness. Metaphors are used to make writing, especially poetry, more imaginative and more meaningful.

Personification: Personification is giving human qualities to an object, animal, or idea. In other words, a nonhuman subject is given human qualities. Example: The following use of personification is from "The Scarlet Ibis" by James Hurst.

> The last graveyard flowers were blooming, and their smell drifted across the cotton field and through every room of our house, *speaking softly the names of our dead.* (The scent of flowers cannot speak.)

Effective personification of things or ideas make them seem alive and vital, as if they were actually human with human qualities.

Simile: Simile is a direct comparison between two different things that uses the words *like* or *as*. Example: "My soul has grown deep *like* the rivers." By drawing together different things, effective similes make vivid and meaningful comparisons that enrich what the writer has to say.

Rhyme: Rhymes are words which sound alike or have repetitious sounds and are at the end of each line. Words that rhyme have the same vowel sounds in their accented syllables. The consonant before the vowels may be different, but the consonants after them are the same. The type of rhyme used most is *end rhyme,* in which the rhyming words are repeated at the ends of lines. Example: The following use of rhyme is from "Justice" by Langston Hughes.

That Justice is a blind goddess
Is a thing to which we black are *wise*:
Her bandage hides two festering sores
That once perhaps were *eyes*.

From *Collected Poems* by Langston Hughes © 1994 by the Estate of Langston Hughes by permission of Alfred A. Knopf, Inc.

Internal rhyming occurs when the rhyming words fall within a line. *Exact rhyme* occurs when the rhyming sounds are identical as in *alone* and *stone*. *Approximate*, or *slant, rhyme* occurs when there sounds are similar, as in *bat* and *wit*.

Rhythm: Rhythm is a pattern of beats based on stressed and unstressed syllables. When you go to the beach and listen to the waves ride into shore and then fade, you are listening to the rhythm of the waves. Each time you speak you are using rhythm. Your voice rises and stresses certain words, and lowers and does not stress other words. In poetry, rhythm is the pattern of sound in a poem.

Example: Nŏr yét ă flóatĭng spár tŏ mén thăt sínk
Ănd ríse ănd sínk ănd ríse ănd sínk ăgáin;
(Edna St. Vincent Millay)

In **prose**, the pattern is often irregular. Regular rhythmical pattern, or meter, is used in traditional poetry. Poetry that does not have a regular pattern, but is rhythmic, is called *free verse*. A poem in free verse has its own rhythm that suits its meaning, but does not follow a set metrical pattern. In both prose and poetry, writers use rhythm to emphasize ideas and feelings. Since people enjoy expecting and finding a pattern, the musical quality of rhythm is appealing.

Stanza: A stanza is a group of lines in a poem considered a unit. Often stanzas are separated by white space. Stanzas often serve the same purpose as paragraphs do in prose: they state and develop a single main idea. They are often named for the number of lines found in them. For example:

a two-line stanza is called a *couplet;*

a three-line stanza is called a *tercet;*

a four-line stanza is called a *quatrain;*

a five-line stanza is called a *cinquain;*

a six-line stanza is called a *sestet;*

a seven-line stanza is called a *heptastich;*

a eight-line stanza is called a *octave;*

a fourteen-line poem that is composed of either an octave and a sestet or of three quatrains and a couplet is called a *sonnet.*

Practice

Match the **terms** *in the right-hand column with its* **definition** *in the left-hand column.*

______	1.	a direct comparison between two different things; the words "as" or "like" are not used	A.	stanza
______	2.	a stanza of poetry containing three lines	B.	personification
______	3.	giving nonhuman things human qualities	C.	tercet
______	4.	a comparison between two different things; uses the words "as" or "like"	D.	simile
______	5.	a group of lines in a poem; considered a unit	E.	metaphor
______	6.	poetry that tells a story	F.	narrative poetry

______	1.	words placed at the end of a line of poetry that sound alike	A.	rhyme
______	2.	a stanza of poetry consisting of two lines	B.	imagery
______	3.	poetry that contains dialogue; similar to a play	C.	lyric poetry
______	4.	the sights, sounds, smells, tastes, and textures created by the words of a poem	D.	couplet
______	5.	a stanza of poetry containing four lines	E.	dramatic poetry
______	6.	poetry that expresses strong emotion	F.	quatrain

Practice

Read the following **poem**, *then answer the questions that follow.*

The Eagle

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

—Alfred, Lord Tennyson

1. How many stanzas are in the poem? ____________________
2. What are the rhyming words in the first stanza? ____________
   ____
3. What are the rhyming words in the second stanza? __________
   ____
4. Find an example of a simile. ______________________
5. Find an example of personification. __________________
6. What kind of image does line three evoke? Touch? Sight? Smell? Taste?
   ____
7. What type of stanza is used in the poem? ________________
8. Draw the picture that the poem brings to mind.

Understanding a Poem: What Questions to Answer

It is important to remember that poetry is a form of literature and it is written in order to communicate with the reader. As with short stories and novels, there is a speaker or narrator in each poem. Sometimes the speaker in the poem can be identified, and sometimes the speaker is anonymous. There is also an intended audience. Like the speaker, the audience can be clearly identified or anonymous. There is, however, always a message. The images created by the words are important in communicating this message because the images help to create mood and tone and allow you to see how the writer feels about the message.

Finding meaning in poetry can be difficult, because students are aware that words and images are often symbolic; they stand for something beyond the obvious meaning. However, students should remember that poetry is, after all, words. Usually, the meaning of a poem can be determined by literally reading what the words tell you. In determining this meaning, it is important to ask four questions after reading a poem:

Who is the speaker?
Who is the audience?
What situation evokes this poem?
What is the message communicated from the speaker to the audience?

Read the following poem.

Piano

Softly, in the dark, a woman is singing to me;
Taking me back down the vista of years, till I see
A child sitting under the piano, in the boom of the
tingling strings
And pressing the small, poised feet of a mother who
smiles as she sings.

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter
outside
And hymns in the cozy parlour, the tinkling piano
our guide.

So now it is vain for the singer to burst into clamour
With the great black piano appassionato. The glamour
Of childish days is upon me, my manhood is cast
Down in the flood of remembrance, I weep like a child
for the past

—D.H. Lawrence © 1971 by Angelo Ravagli and C. M. Weekly, Executors of the Estate of
Frieda Lawrence Ravagli by permission of Viking Penguin

Now look at the four-question analysis of the poem.

1. Who is speaking?

   an adult—either a man or a woman—who remembers sitting with his mother on Sunday afternoons while she played the piano and sang

2. Who is the audience?

   The audience is not identified.

3. What is the situation?

   The adult is sitting in the dark as a woman sings; he or she is taken back to a similar situation from childhood where the speaker's mother would play the piano on Sunday afternoons while the child sat beneath the piano.

4. What is the message?

   The adult missed the love of his or her mother and the happiness being with her brought.

Now that you know the literal meaning of the poem, you can look closer to see how the writer leads you to understand the meaning.

Note how the images evoked by the poet's words create a soft, nostalgic, pleasant mood.

The woman is singing "softly, in the dusk"; the mother "smiles as she sings"; the parlour that keeps out the cold winter evening is "cozy." These pictures lead us to understand that the speaker feels very positive about childhood and family.

Practice

Read the following **poems**, *then complete the questions that follow each poem.*

The Negro Speaks of Rivers

I've known rivers:
I've known rivers ancient as the world and older than the
flow of human blood in human veins.

My soul has grown deep like the rivers.

I bathed in the Euphrates when dawns were young.
I built my hut near the Congo and it lulled me to sleep.
I looked upon the Nile and raised the pyramids above it.
I heard the singing of the Mississippi when Abe Lincoln
went down to New Orleans, and I've seen its
muddy bosom turn all golden in the sunset.

I've known rivers:
Ancient, dusky rivers.

My soul has grown deep like the rivers.

—Langston Hughes from *Collected Poems* by Langston Hughes © 1994 by the Estate of Langston Hughes reprinted by permission of Alfred A. Knopf Inc.

1. Who is the speaker? ______________________________

____

2. Who is the audience? ______________________________

____

3. What is the situation? ______________________________

____

____

4. What is the message? ______________________________

____

____

5. Does the speaker feel positively or negatively about this situation?

____

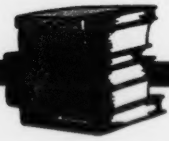
____

6. List at least three sensory images/descriptions that lead you to believe the speaker feels this way.

____

____

____



Poetry

poetry is motion graceful
as a fawn
gentle as a teardrop
strong like the eye
finding peace in a crowded room
we poets tend to think
our words are golden
though emotion speaks too
loudly to be defined
by silence

sometimes after midnight or just before
the dawn
we sit typewriter in hand
pulling loneliness around us
forgetting our lovers or children
who are sleeping
ignoring the weary wariness
of our own logic
to compose a poem
    no one understands it
it never says "love me" for poets are
beyond love
it never says "accept me" for poems seek not
acceptance but controversy
it only says "i am" and therefore
i concede that you are too

a poem is pure energy
horizontally contained
between the mind
of a poet and the ear of the reader
if it does not sing discard the ear
for poetry is song
if it does not delight discard
the heart for poetry is joy
if it does not inform then close
off the brain for it is dead
if it cannot heed the insistent message
that life is precious

which is all we poets
wrapped in our loneliness
are trying to say

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1. Who is the speaker? ______________________________

____

2. Who is the audience? ______________________________

____

3. What is the situation? ______________________________

____

____

____

____

4. What is the message? ______________________________

____

____

5. Does the speaker feel positively or negatively about this situation?

____

Why? ____

____

6. List at least three sensory images/descriptions that lead you to believe the speaker feels this way.

____

____

____

Drama: A Play, Actors, and an Audience

Drama is the form or genre of literature that includes plays of varying length. Generally, a play contains the same elements that we find in the short story and the novel and is performed on a stage. It shows characters in conflict or facing a problem that gets worse over time until it reaches a state of crisis. At the height or climax of the crisis, the main character must decide to solve the problem. The main character's action brings about the resolution or the end of the story.

The major difference between drama and the novel or short story is that drama is meant to be seen and performed by actors, rather than simply read. Another difference is that the entire story or play is told by stage directions and through dialogue.

Stage Directions: Stage directions are the author's instructions to the actors, which are not made known to the viewing audience. Stage directions describe how the work is to be performed or staged. They may say how the characters should speak or move, what the costumes or any scenery should look like, how the set should be arranged, and how the lighting should work. The directions are usually printed in italics and enclosed within brackets or parentheses.

Dialogue: Dialogue is the conversation between two or more characters. The dialogue is all that the audience hears. Therefore, the dialogue must convey all of the exposition and characterization needed to understand the action of the play.

While writers of novels or short stories can state all sorts of information directly, a playwright must present all information by means of a spectacle on a stage. The playwright cannot show characters' thoughts except through dialogues of two or more characters talking; monologues of only one character talking; or asides of characters talking and heard only by the audience but supposedly not by other characters on stage. Nor can the playwright comment on characters or on their behavior like a novelist or short story writer. Radio dramatists face another limitation: They can present only what can be heard.

Drama is meant to be interpreted by actors and directors, as well as lighting and set designers. Drama is not interpreted by a narrator. The plot of a drama may revolve around a character, but all characters are heard directly by the audience. Characters and their inner thoughts are revealed through movement, costume, and dialogue, as well as other characters. The setting of a drama is described by stage directions. A playwright influences actors and directors by writing directions for how a character should act. A play is usually divided into long sections called *acts*, and the acts are divided into short sections called *scenes*. The audience accepts as believable the presentation on stage as well as whatever dramatic conventions are used, such as:

> *soliloquies* or long speeches to the audience made by a character who is alone and thus is able to reveal private thoughts and feelings;
>
> *asides* or short speeches to the audience made by a character in an undertone to suggest that the rest of the characters on stage are unable to hear it;
>
> poetic language; or
>
> the passage of time between acts or scenes.

Since so much important information is imbedded within the dialogue and stage directions, mapping a drama as you read will help you keep up with what you have actually learned from your reading. A form for this map is given below.

Story Map

Exposition

Setting: ____

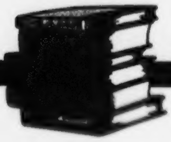
____

Details of the setting that are important: ____________________

____

____

____



Background information needed to understand the story:

____

____

Information about characters: ______________________________

____

____

Description of action as play begins: ______________________________

____

____

Major Events Leading to the Conclusion:

1. ______________________________
2. ______________________________
3. ______________________________
4. ______________________________

Conflict or Problem: ______________________________

____

____

Conclusion: ______________________________

____

____

Realistic Drama: The Real World on Stage

Drama can be divided into subgenres: the most common being realistic drama, tragedy, and **comedy**. Realistic dramas are concerned with the situations ordinary human beings face on a daily basis: the breakup of a marriage, loss of a job, or the death of a loved one. These plays are called *realistic* because of their subject matter.

Tragedies, especially classical and Shakespearean tragedies, are often concerned with characters we would consider larger than life: kings and queens, gods and goddesses, and nobles of all sorts. The plots of tragedies tend to center around life-and-death situations and crises of international and national significance.

Another major difference between the tragedy and the serious drama is that, often, a serious drama will end happily as the characters involved learn to deal with the situations and obstacles they encounter. We sometimes find humor in these plays, just as we do in real life. The purpose of the serious play is not, however, to make us laugh. It is, as in most serious literature, to teach us some new insight about life or human nature.

The protagonist in serious drama must, at some time, gain our sympathy. This character can be unlikable at times; however, as the drama progresses, the protagonist must move the audience to care whether he or she is successful or not. It is not unusual to have a character's growth and development into a better person as the subject matter of a realistic drama. Sometimes, the character does not change. Instead, the audience's opinion of the character changes as we learn more about that particular person. Either way, our perception of a main character usually changes within the course of a realistic play.

Writers of realistic plays often convey their themes through this change or revelation of character. Therefore, creating a "transume"—or brief account of the changes a character goes through during a drama— is an effective way for readers to analyze the action of realistic drama. Below is an analysis of such a transume for the character of Mrs. Wright from *Trifles* by Susan Glaspel. It is interesting to note that Mrs. Wright never appears in the play, but she is still the main character. Mrs. Wright is only known through the other characters in the play.

Transume of Mrs. Wright Play: *Trifles*

Author: Susan Glaspell

Note that the filled in transume chart will indicate how and why your opinion of the above character came to change.
Part 1: In the first column, you write down what you first thought of her or perceived her to be like and in the second column what you read that made you think this.
Part 2: You write down the events or information that changed your opinion.
Part 3: In the first column, you write down what you think about the character at the end of the play and in the second column what you read that made you think this.

PART 1

Character as First Introduced / Perceived	What Makes Me Think This
crazy	sits in the rocking chair, pleating her apron and laughing while her husband is upstairs dead
guilty of murder dangerous; evil	only one there, said she saw no one else husband strangled with a rope
silly	worries about her fruit preserves freezing while she's being held for murder

PART 2

Forces of Change
1. Mrs. Wright endured life with her stern, unsociable husband. It changed her from a cheerful girl who liked pretty clothes and loved to sing into a woman who didn't even belong to the Ladies' Aid. 2. She lived on the desolate and deserted farm: worked hard as did all farm women—preserving food; baking bread; quilting. 3. She never had children; very little companionship. Her neighbors were busy themselves and were never comfortable around her husband. 4. Husband killed her only companion, a canary she had bought from a traveling peddler.

PART 3

Characters at End of Play	What Makes Me Think This
sad, lonely	Mrs. Hale's description of John Wright; the "stillness" of the prairie homestead
no different from other women	interested in her fruit; had been about her regular chores; wanted her apron, even in jail
driven to commit murder	Mrs. Hale understands her needing the canary—"If there's been years and years of nothing, then a bird to sing to you, it would be awful—still after the bird was still." the canary killed violently: its head twisted completely around

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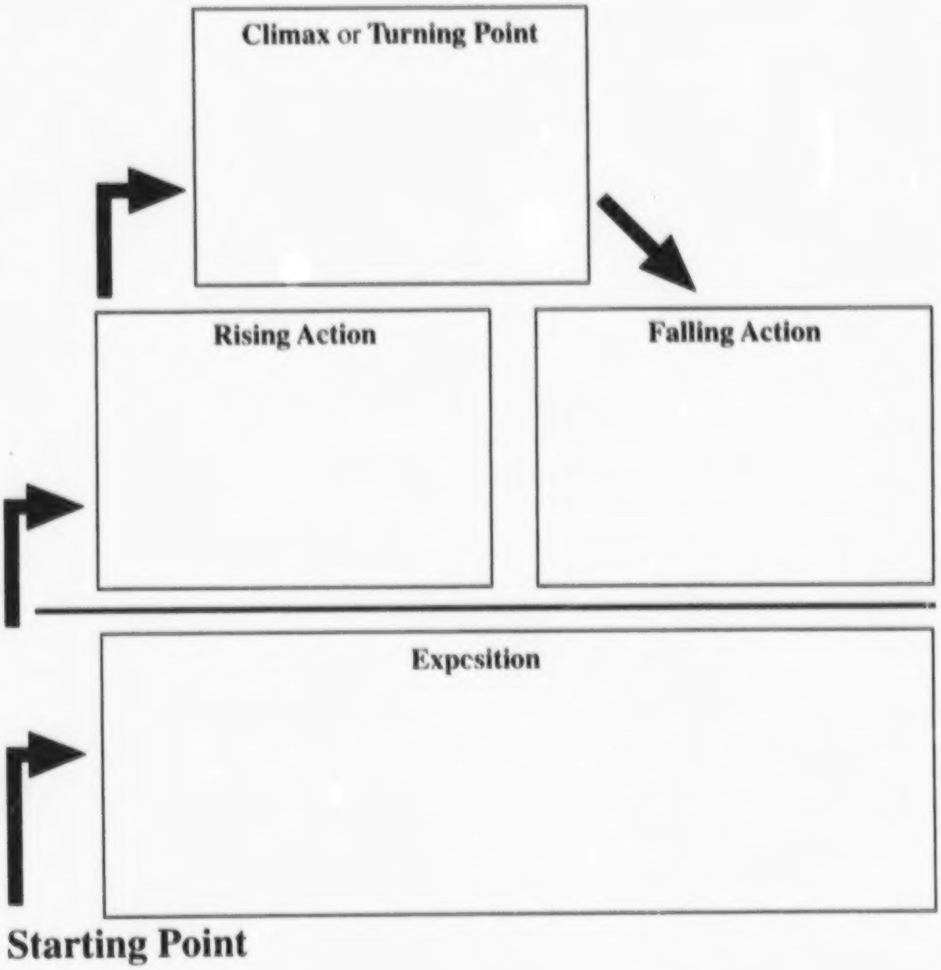
Practice

Use the **story map** *below to map a play of* **serious drama** *assigned to you by your teacher.*


Climax or Turning Point
Rising Action
Falling Action
Exposition
Starting Point

Practice

Complete the **transume chart** *below about a character from the drama you did a story map on from page 477.*

PART 1

Character as First Introduced / Perceived	What Makes Me Think This

PART 2

Forces of Change

PART 3

Characters at End of Play	What Makes Me Think This

Application

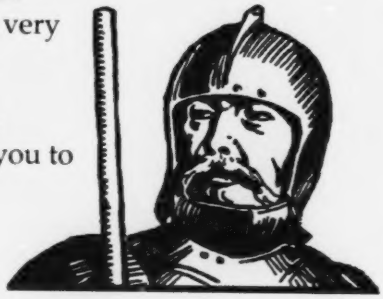
Using the information from the **transume chart** *on the previous page, write an essay based on how and why the character changed. Structure body paragraphs around each part of the transume chart, then add an introduction and a conclusion.*

Tragedy: You Know the Good Guy Loses

We use the term "tragedy" to describe events in our lives that bring sudden moments of suffering, pain, and even death. A dramatic tragedy is different. In a tragedy, we see a definite pattern of events.

- A good person, often a person of noble birth, goes from happiness to destruction. This person is called the *tragic hero.*
- This person, because he possesses a weakness or *tragic flaw*, begins the chain of events that leads to his own destruction. Sometimes this tragic hero realizes that he is responsible for his own destruction and other times he is not even aware that he has done this.
- Sometimes at the moment the character realizes he is ruined, he realizes that he has had a hand in his destruction: he gains true insight into himself and into his place in the universe.
- The tragic hero's destruction is complete: he can never recover his original state of happiness.
- In watching this good man fall, the audience is overcome with pity for him and with fear for themselves. After all, if such a good man can be destroyed, ordinary people can certainly have the same thing happen to them. This feeling of fear and pity results in the audience undergoing a *catharsis* or release of emotions. This catharsis leaves audience members feeling relieved rather than hopeless.
- The tragic hero suffers, but he does so with dignity. His tragedy shows the very best of human qualities we admire.

In addition to the terms for understanding drama, the following definitions will help you to understand tragedy.



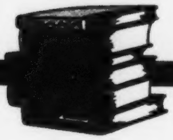
Tragic Hero: The tragic hero is the protagonist of a tragedy. He must be a good man who begins the story in a state of happiness. His fall from happiness is the basis of the tragic plot.

Reversal: The reversal is the change in fortune of the tragic hero as he goes from happiness to misfortune. All tragedies contain a reversal.

Tragic Flaw: The tragic flaw is some internal weakness that the tragic hero possesses that causes his downfall. This weakness can be too much pride, ambition, passion or some other fault that will lead the character to destruction.

Catharsis: Catharsis is the audience's emotional response to tragedy. It is a release of strong emotions, usually involving pity, compassion, and fear. It isn't unlike having a good cry at a sad movie or after having a particularly bad day. You feel better afterwards — your emotions have been released or purged.

Comic Relief: Moments of humor in an otherwise serious tragedy. Usually, this is in the form of physical humor, such as a person slipping on a banana peel. Juliet's nurse provided several scenes of comic relief in *Romeo and Juliet*. Classical Greek tragedies did not contain comic relief. Shakespearean tragedies always did. Modern tragedies often, but not always, contain comic relief.



Practice

Read one of the recommended **tragedies** *assigned to you by your teacher, and answer the following questions.*

1. A tragic hero must be a good person, possibly even of noble birth. In what way(s) is the protagonist of this tragedy a good and/or noble person?

   ____

   ____

2. The tragic hero must begin the play as a happy or fortunate person. In what way(s) is the protagonist of this tragedy happy and/or fortunate?

   ____

   ____

3. What is the protagonist's tragic flaw? ____________________

   ____

4. In what way does this tragic flaw cause the protagonist to cause his own destruction?

   ____

   ____

5. At the end of a tragedy, the protagonist's destruction must be complete. Describe how the protagonist of this tragedy is completely destroyed.

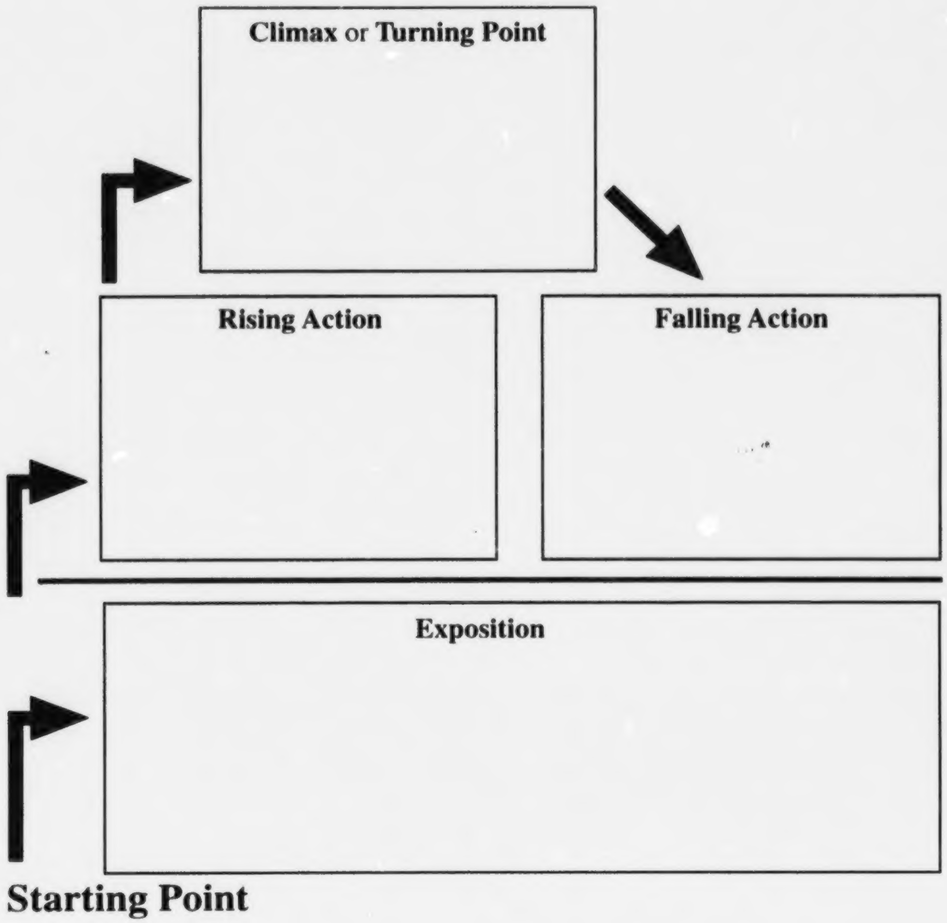
   ____

   ____

   ____

Practice

Complete the **story map** *below for the tragedy assigned by your teacher on the previous page.*


Climax or Turning Point
Rising Action
Falling Action
Exposition
Starting Point

Practice

Complete the **transume chart** *below for the tragic protagonist of the play from the previous page.*

PART 1

Character as First Introduced / Perceived	What Makes Me Think This

PART 2

Forces of Change

PART 3

Characters at End of Play	What Makes Me Think This

Application

Using the completed **transume chart** *from the previous page, write a brief essay on how and why the tragic hero fell from happiness. Or, using the information from your* **story map** *on page 483, write a brief essay analyzing how well the character fits the criteria of a tragic hero.*

Comedy: No Tears During This Play

A comedy is less serious than tragedy, is light, funny, and usually has a happy ending. Comedies often show ordinary people in conflict with their societies and portray humorous physical action or witty dialogue. Comedies are, in many ways, the exact opposites of tragedies. We attend tragedies expecting to shed a few tears, and we attend comedies expecting to laugh. Sometimes we find that a tragedy will have moments of comic relief—a funny scene that takes your mind off the serious action in the play. However, a true comedy contains more than an occasional funny scene. Comic protagonists encounter conflicts and obstacles. The audience is often amused in watching these characters overcome these problems. The audience has a sense that this person will not be destroyed. We can laugh at her misfortunes because we feel sure that everything will turn out well in the end. Comedies tend to be very moral as well. Evil is invariably punished and goodness rewarded in the end.

Many comedies are romantic comedies that involve lovers who must overcome all sorts of problems in order to be together. Usually, these comedies end in gigantic wedding celebrations, which are, in reality, a celebration of life and new beginnings. Shakespeare originated the romantic comedy, but we see many romantic comedies on television and in movie theaters.

As you read comedy, the following definitions will be helpful.

High Comedy: High comedy consists of verbal wit. Very often, the wit is very learned and only people who are well educated and well read will understand it.

Low Comedy: Low comedy uses humor that involves physical action, such as someone slipping on a banana peel, tripping over a chair, or throwing a pie at someone. Low comedy is less intellectual than high comedy; it is used in cartoons and movies.

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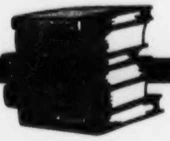


Satire: Satire is a type of comedy used for criticizing human affairs. Satire points out how foolish certain actions or ideas are by holding them up for ridicule. Often the behavior is exaggerated for this reason. Writers often satirize a situation in order to improve it: to convince people to change their behavior or belief. Political cartoons are a form of satire.

Farce: Farce is a type of comedy that uses exaggeration for humorous effect. People laugh at farce largely because of the outrageous situations and ridiculous behavior of the characters. Farce is very much like a caricature—a drawing that greatly exaggerates one or two physical features or characteristics. Characters are often stereotypes with a single character trait that is exaggerated to the extreme. These characters often do bizarre things that most normal people probably wouldn't do in real life unless they were doing it as a joke. A farce often uses low comedy. In a farce, the good characters are generally very good and the evil characters are generally overwhelmingly evil: clumsy characters are such bumblers they can hardly keep on their feet.

A farce shows physical humor, stereotyped characters, and improbable plots. Writers of farce make use of literary devices such as:

> *hyperbole*—a deliberate exaggeration or overstatement that is not meant to be taken as is or literally;
>
> *irony of situation*—or events that directly contradict the expectations of the audience; and surprising twists of plot.

Many farces involve mistaken identity and contain scenes in which the true identities of the characters are revealed. Farce can be used briefly in an act during otherwise less exaggerated comedies or dramas, or an entire scene or play can be considered a farce. Like comedy, farce punishes the evil and rewards the good at the end of the play.

Although we go to comedies to smile and laugh, this type of drama often gives us much more. Comedies frequently show us the humor behind our daily lives. For example, a young man who is meeting his girlfriend's parents for the first time won't think it is funny if he discovers he has poppy seeds stuck in his teeth or realizes that he has on one black sock and one brown sock. If you are watching a comedy that includes a scene like this you might think that it is funny because you can identify with the character but are removed from the actual situation. Being able to identify with comedic situations while not being directly involved helps us look at our human qualities and see the underlying humor.

Practice

Read each of the following statements. If it is true about **realistic drama,** *mark* **D**. *If it is true about* **tragedy**, *mark* **T**. *If it is true about* **comedy**, *mark* **C**. *If true about* **farce**, *mark* **F**.

_______ 1. The ending is *always* happy.

_______ 2. The protagonist has realized total destruction by the end of the play.

_______ 3. The effect of the drama comes largely from exaggeration.

_______ 4. The action of this drama is serious, not comic or humorous.

_______ 5. Although serious in nature, this drama can end happily.

_______ 6. At the end of this type of drama, good is rewarded and evil is punished.

_______ 7. In the classical form of this drama, you will find absolutely no comic relief in this type of drama.

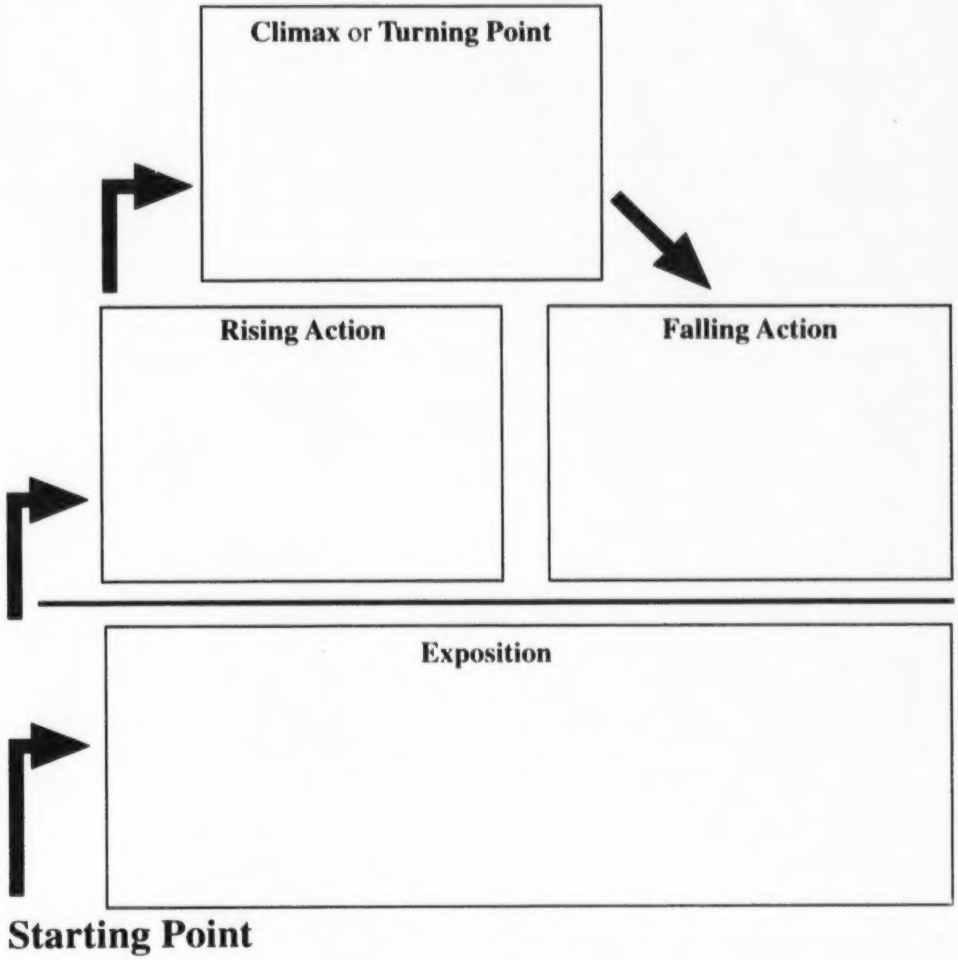
_______ 8. This type of drama relies upon dialogue and stage direction for exposition and characterization.

_______ 9. One variety of this type of drama often ends in huge wedding celebrations.

_______ 10. The main character in this type of drama possesses a tragic flaw.

Practice

Read a **comedy** *assigned by your teacher. Then complete the story map below about the play.*


Climax or Turning Point
Rising Action
Falling Action
Exposition
Starting Point

Practice

Using the **comedy** *you read for the story map on the previous page, answer the following questions.*

1. How many acts and scenes does the play have? ______________

2. What is the conflict (or conflicts) in the play? ________________

   ____

   ____

3. When does the climax occur? ______________________________

   ____

   ____

4. How are the antagonist and protagonist alike? ______________

   ____

   ____

   ____

5. How are the antagonist and protagonist different? ____________

   ____

   ____

   ____

6. How does this play fit the definition of a comedy? ____________

   ____

   ____

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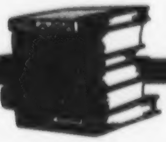

7. What were two situations or events that you thought were funny?

8. If you were asked to act in this play, which character would you choose to portray?

Why?

9. How would you describe the character you chose?

10. What are two stage directions given in the play?

11. If you were to direct this play, what message would you like the audience to receive by the end of the performance?

Application

Using the information you gathered from both reading the story and filling out the story maps and transume charts of a tragedy and drama assigned previously by your teacher, fill in the following modified **comparison/contrast chart**.

	Characteristics	**Tragedy**	**Comedy**	**How They Differ**
Situation at Beginning of Play				
Conflict Encountered				
Resolution of Conflict				
Situation at Conclusion of Play				

Now, circle the statement that is most accurate:

1. Comedy and tragedy are almost the same.
2. Comedy and tragedy are almost the opposite of each other.

6 / 6

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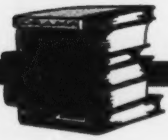
Application

Use the circled statement from the previous page as a **thesis statement**, *and each column of* **Tragedy** *and* **Comedy** *as a body paragraph. Use the items in the* **Characteristics** *and* **How They Differ** *column to organize the discussion of how the two are the same or different.*

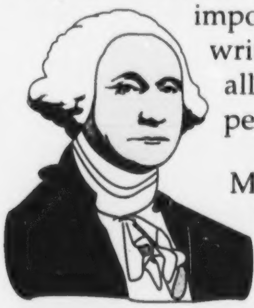


Biography and Autobiography: Life Stories about Real People

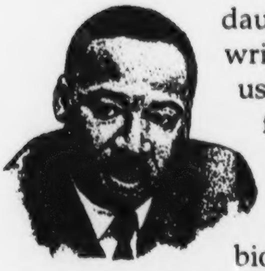
The word *biography* comes from two Greek words—*bios,* meaning life, and *graphein,* meaning to write. Those words are shown in the meaning of **biography**—the true story of a person's life written by someone other than the person himself. The person who writes the biography is called a *biographer*. It is the job of the biographer to make sure that the biography he is writing contains completeness and honesty—*integrity*. To maintain integrity, biographers do not have to worship their subjects or criticize them. They simply have to make an effort to tell the truth. The biographer's objective is just not to report a life, but to make the subject's life *rewarding* and *entertaining* reading.

Because a biography is more than a collection of facts, the biographer must carefully research the facts of the subject's life. The biographer must be able to explain the motives behind the subject's actions, the method behind his achievements, and the lessons that the subject learned from any setbacks. In researching, the biographer uses personal letters, diaries, public documents, and interviews as sources of information. In some cases, the biographer interviews the subject or people who know the subject personally. From these interviews, he may gather very brief accounts of true events that are meant to entertain or inform. These accounts are called **anecdotes**. Anecdotes usually reveal the character of people by giving examples of their behavior. Anecdotes add fullness and color to a biography.

In order to present fully the life of a person, most biographies are book-length. When the writer wishes to only present a few events that illustrate important characteristics of the subject's personality, then he writes a **biographical sketch**. The biographical sketch allows the writer to capture the basic quality of the person's life in a few episodes or a single important event.



Many biographies are written from what is called the **third-person point of view**. In this method, the writer is not a character in the biography and refers to the subject as "he" or "she." In other cases, the writer may be a major part of the biography, such as when a



daughter writes a book about her father. In this case, the writer may tell the story through his or her own eyes, using the words "I" and "me." This is known as the **first-person point of view**.

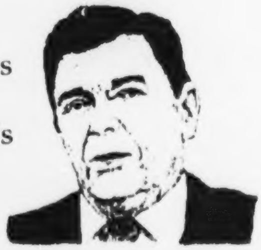
Many biographies have been written about famous people after they have died. Some famous people hire biographers to write their stories while they are still alive. That way they know for sure that what is written is true.

An **autobiography** is different from the biography—it is the story of a person's life written by that person. The writer of an autobiography is telling the story of his or her own life. The writer recreates personal events as objectively as possible, trying to see the patterns that they form and the meaning that they hold. In writing the autobiography, the author is able to tell the most meaningful events in his or her life, and then pass along the insights gained over time. Because the writer is speaking for himself, the first person point of view is used—"I."

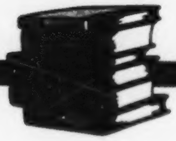
There are many reasons that people choose to write about themselves—no one reason is more important than others. Every writer has his own motivation for writing. However, many writers wish to share the stories of how they struggled against the odds to achieve their goals.

As in the biography or any other work of nonfiction, the autobiography also has a central idea. The idea may be a particular point about the subject or an insight about life in general. The writer uses various techniques such as relating facts, providing details, and giving examples to convey the central idea.

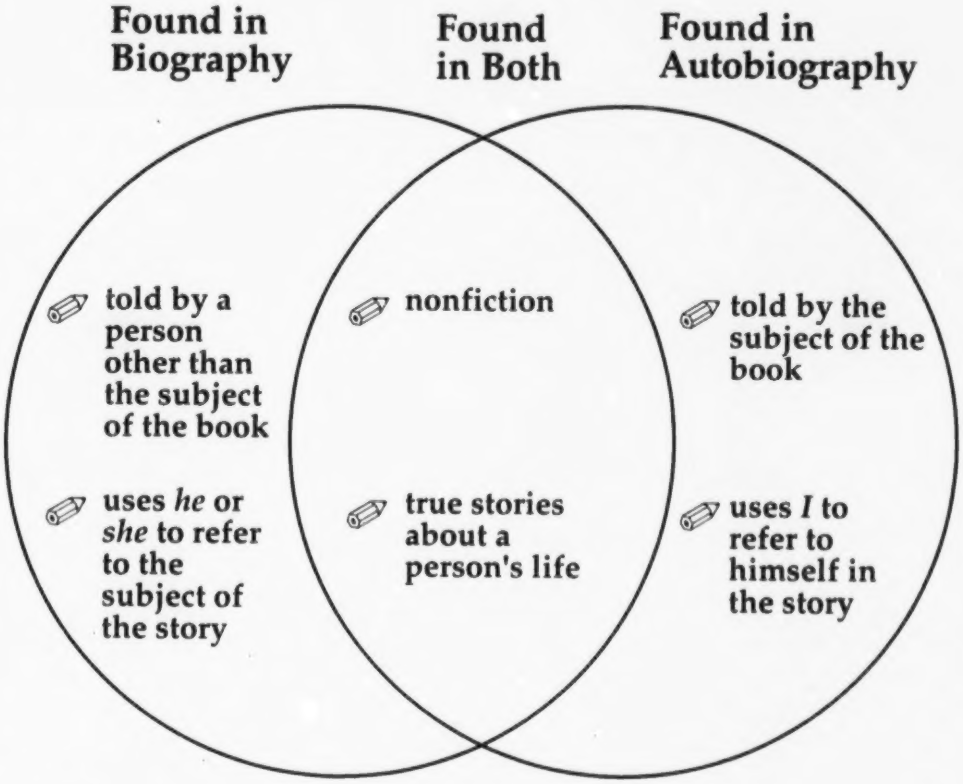
One form of autobiography is the **diary**. A diary is a day-by-day account of the events that occur in a person's own life. The author of a diary usually writes for personal satisfaction and better self-awareness. Thoughts of publication are not usually in the writer's mind. Some diaries, however, are written with the intention of having a wide audience eventually read it.



Along with diaries, journals and letters are examples of short autobiographical narratives. Other autobiographies are very long because they cover the major events over an entire lifetime.



Below is a comparison in the form of a Venn diagram between a biography and an autobiography.


Found in Biography
Found in Both
Found in Autobiography
✎ told by a person other than the subject of the book
✎ uses *he* or *she* to refer to the subject of the story
✎ nonfiction
✎ true stories about a person's life
✎ told by the subject of the book
✎ uses *I* to refer to himself in the story

6-0

Practice

Identify each selection below as an **autobiography** *or* **biography**. *Write* **A** *if the selection is an* **autobiography** *or* **B** *if the selection is a* **biography** *on the lines provided.*

________ 1. *Anne Frank: The Diary of a Young Girl* by Anne Frank

________ 2. *Harriett Tubman: Conductor on the Underground Railroad* by Ann Petry

________ 3. *The Life of Samuel Johnson* by James Boswell

________ 4. *The Story of My Life* by Helen Keller

________ 5. *Abraham Lincoln* by Carl Sandburg

Practice

Read a **biographical** *selection assigned by your teacher; then answer the following questions. After you answer these questions, you will be able to discuss this person with your classmates intelligently. Let's see if we can make these famous people live!*

1. Person's name? ______________________________

2. When did she or he live? ______________________________

3. Where did she or he live? ______________________________

4. What kind of home did she or he come from? ______________

   ____

5. How was his or her life different from yours?

   Clothes: ______________________________

   School: ______________________________

   Spare time: ______________________________

   Parents: ______________________________

   Part in family life: ______________________________

6. Describe the happiest or funniest incident you remember about this person.

   ____

   ____

   ____

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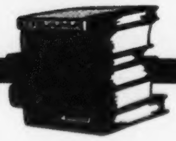

7. Did sad or disappointing things ever happen to this person? Tell one.

____

____

8. If you could choose one thing this person did which you would especially like to do, what would it be?

____

____

9. Did this person play any important part in the development of our country?

____

If so, can you explain how he or she was important to our nation?

____

____

10. What important contribution did this person make to our world? (Why do we remember him or her?)

____

____

11. Use several sentences to describe in your own words the character of this person. Tell how you feel about him or her. Use your book, dictionary, thesaurus, or encyclopedia as further reference material.

____

____

____

Practice

Read an **autobiography** *selection assigned by your teacher; then answer the following questions about the person featured as the subject.*

1. Title: ____________________

   Person's name: ____________________

2. What was he or she like? ____________________

   ____

3. Early years:

   Birth: ____________________

   Family: ____________________

   Schooling: ____________________

4. What happened to him or her as a child? ____________________

   ____

   ____

5. What important things happened as this person grew up? ________

   ____

   ____

6. What were some significant events in this person's life? ________

   ____

   ____

7. What were some of his or her personal attributes? ______________

____

____

____

8. What important contributions did this person make to our world?

____

____

9. Why do people remember him or her? ____________________

____

____

10. What are your overall impressions of this person? ____________

____

____

Practice

Use the outline below in preparation for writing your **autobiography**. *When completed, write your autobiography in paragraph form.*

Autobiography of ______________________________

I. Birthday and birthplace

A. Date of birth (month, day, year): ______________________

B. Name, location, size of town: ______________________

____

____

II. Family members

A. Parents—names, occupations, interests: ______________

____

____

____

____

B. Siblings—names, ages, interests: ______________________

____

____

____

6..6

III. Towns or cities where I have lived

A. Names, locations, sizes of towns: ______________________

____

____

B. Things I liked about towns listed above: ________________

____

Things I disliked about towns listed above: ______________

____

IV. Present home

Name, location, size of town: ______________________

____

V. Places traveled

A. Names and locations: ______________________

____

____

____

____

B. Purpose and length of stay: ______________________

____

____

VI. Special events in my life

____

____

____

Autobiography of ____________________________

____

____

____

____

____

____

____

____

____

____

____

____

____

____

6..8

Application

Use your or one of your classmate's **autobiography** *and answer the following questions.*

1. Who is the writer in the story? ____________________

2. List one *anecdote* used in the autobiography. ____________________

   ____

3. From what *point of view* is the autobiography written? __________

4. Are there any *persuasive* elements in the autobiography? ________

5. Is the autobiography a *biographical sketch* or a *descriptive essay*?

   ____

   ____

6. Is the autobiography *formal* or *informal*? ____________________

   Why? ____________________________________

   ____

Critical Analysis: Will This Story Be a Classic in the 21st Century?

Now that you are familiar with the elements of literature, you are able to decide whether or not a story is worthy of being considered literature (which has lasting value) or not. A story or book may be considered "a good read" without being classified as literature. Popular books, plays, short stories and poetry that are enjoyable may eventually be critically acclaimed as good literature. You probably evaluate movies in a similar way, without even realizing you are doing it. A good adventure movie may be fun to watch and discuss, but a movie that makes you think about life in a more mature way may be considered "a classic" by critics of film.

By using the elements of a story map and a few other criteria, you may develop a critical analysis of a story. The theme, the feelings coaxed out by the author, the worldwide truth may be characteristics of literature for your criteria.

Use the following steps to help you complete a critical analysis:

- Identify the type of work. *Is it a short story, a novel, a tragedy or comedy, etc?* Develop a list of characteristics you will use to analyze and evaluate the item. To analyze a poem, you would probably focus on the feeling that you got while reading the poem.
- List the characteristics in order of importance. *Were the characters in the novel realistic? Was the plot believable? Was the theme evident to you when you finished the story?*
- Apply the criteria to the things you are judging. Mark the criteria to the things you are judging. *Mark the appropriate column if the type of work fulfills what it should to be considered "literature."*
- Add the number of marks in each column. *Decide which of the items has the most characteristics.*
- Write a conclusion that supports your decision.

The following is an example of a critical analysis of "The Enemy" by Pearl S. Buck.

Type of Work: Short Story

Title: "The Enemy"

Author: Pearl S. Buck

Criteria	Favorable	Unfavorable	Neutral
Story's plot was believable.	X		
Story's characters are real people, their feelings are understandable to me.	X		
Story is filled with action.		X	
Story has a worthwhile theme.	X		
Story is easy to read.			X

Recommendation: The short story, "The Enemy," met my top criteria. I found the story somewhat difficult to read. It did not have enough action; however, this single unfavorable characteristic did not lessen my desire to find out how the story would end. I found the theme to be universal and worthwhile, and feel other readers will agree. I would recommend this story to others.

Application

Read a work of **literature** *assigned to you by your teacher. Fill in the* **evaluation matrix** *below. Ask your teacher for help in determining your criteria and how you would rank them.*

Type of Work: ____________________

Title: ____________________

Author: ____________________

Criteria	**Favorable**	**Unfavorable**	**Neutral**

Recommendation: ______________________________

____

____

____

____

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